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EASTER IN JERUSALEM; NEW ORGAN DEDICATED

RECITALS ON LARGE AUSTIN

Mrs. Douglas H. Decherd Presides at Instrument in Y. M. C. A., Giving Programs Which Mark Resurrection Festival.

The new four-manual Austin organ in the beautiful new Y. M. C. A. in Jerusalem was used fittingly for recitals at Easter marking the great Christian festival in the Holy City. Mrs. Douglas H. Decherd, Mus. M., A. A. G. O., of the American Mission at Aleppo, Syria, was at the console and gave the following program on Easter Sunday afternoon: "Christus Resurrexit," Ravanello; Chorale, "To God on High Alone Be Praise," Bach; "Through Palestine" Suite, R. Deane Shure; "Christ Triumphant," Yon; Postlude, Fantasia, Saint-Saens.

The next day a recital for children was played, the program being as follows: Largo from "New World" Symphony, Dvorak; Andante Cantabile from String Quartet, Op. 11, Tchaikowsky; Humoresque and "Sicilian Bagpipe," Yon; Serenade, Schubert; "The Swan," Saint-Saens; "Fire-side Fancies," Joseph W. Clokey; Lullaby and Prayer, Guilman; March from "Tannhäuser," Wagner.

Lord Allenby gave a lecture and Mrs. Decherd played these selections on April 19: Andante Molto (dedicated to Mrs. Decherd), "Con Grazia" and Aria in D, G. W. Andrews; "To the Evening Star" (from "Tannhäuser") and "Walter's Prize Song," Wagner; "Pomp and Circumstance" March, No. 1, Elgar.

As a final event of the series the dedicatory recital on the organ was played April 20, when this program was presented: Prelude and Fugue on B-A-C-H, Liszt; "Marche Funèbre et Chant Seraphique," Guilman; "The Bells of St. Anne de Beaupre," Russell; Allegro, Adagio and Intermezzo (from Sixth Symphony), Widor; Fountain Reverie, Fletcher; "Finlandia," Sibelius.

Mrs. Decherd is a graduate of the Oberlin Conservatory of Music and formerly was organist of the Central Union Church in Honolulu. She is a member of Pi Kappa Lambda sorority.

The organ in the Y. M. C. A., a gift of the Juilliard Foundation, was fully described in THE DIAPASON in the issue of April 1, 1932.

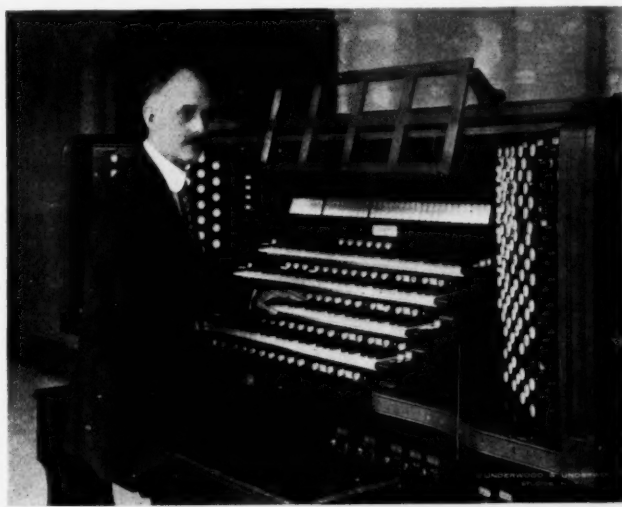
Archibald Sessions, now in Paris, played the inaugural recitals on Jan. 26 and Feb. 1 and the buildings have been used since that time, but it was decided to arrange the official dedication at Easter, on account of the appropriateness of the season. The thirty-five-bell carillon was used for the first time on Easter morning and a descendant of the original founder of the firm who made the bells (the Croydon Bell Company) was to play the bells for the first time.

BONNET PLAYS U. S. PROGRAM

Works of American Composers Are Presented at St. Eustache.

Joseph Bonnet did his part to bring to the attention of French churchgoers and lovers of organ music the work of contemporary American composers when he played an entire American program at the Church of St. Eustache April 30. The list of offerings of the day consisted of the following: Chorale on the Hymn "St. Flavian," Seth Bingham; Toccata, Arthur Foote; "Adoration," Bingham; Improvisation, from Suite, Op. 54, Foote; "Carillon," Leo Sowerby; "A Stately Processional," Eric DeLamar. Mr. Bonnet writes that he prepared this special program first because he loves these compositions and "also in warm and sincere recognition of the marvelous welcome I have received in America," where "my six tours in your wonderful country are amongst the best remembrances of my life."

Clarence Dickinson at Organ in Brick Church



HIS WORKS IN MANY LANDS AT THE RIVERSIDE CHURCH

Dickinson's Compositions Sung in Japan, China and Greece.

Clarence Dickinson has received some belated Christmas programs, on one of which, from Tokyo, Japan, were listed his "Shepherd's Story" and "The Quest Eternal," in Japanese. On another, from Saloniki, Greece, was his Nativity play "The Coming of the Prince of Peace," while a third, from Foochow, China, listed several of his Christmas carols in Chinese.

With Bach's "St. Matthew Passion" on April 2 Dr. Dickinson closed the series of oratorios given under his direction at the Brick Church in New York on Sunday afternoons in Lent. The others in the series were Handel's "Messiah," Verdi's "Manzoni Requiem," Coleridge-Taylor's "Atonement" and Bach's "St. John Passion." On April 9 Dr. Dickinson gave his ninth recital at Bridgeport, Conn., playing at the First Methodist Episcopal Church a program made up of numbers by composers whose anniversaries are being observed this year, including: "Credo," Bach; an Elizabethan group: "The Queen's Command," Gibbons, and "The Gold Finch," Cosyn; a French group: "Air Majestueux and Musette," Rameau; Sarabande, Lully; Sarabande and Fughetta and "Qui Tollis Peccata" (dialogue on the vox humana), Couperin; Prelude to "Parsifal" and "Wiegand," Wagner; "In Deep Woods," MacDowell; "A Lovely Rose," Lullaby and Rhapsody in E flat, Brahms.

A Widor program was presented at the final recital in Dr. Dickinson's annual series of Friday noon hours of music at the Brick Church on which the organ numbers—"Marche Pontificale" from Symphony 1, Scherzo and Andante Cantabile from Symphony 4, Chorale and Variations from Symphony 6 and Finale from Symphony 8—were played by Charlotte Mathewson Lockwood. The series closed on Good Friday with Stainer's "Crucifixion."

ORGAN FOR WORLD'S FAIR

Möller to Install Three-Manual in Hall of Religion at Exposition.

M. P. Möller, Inc., of Hagerstown, Md., will build a three-manual organ with three consoles, to be installed in the hall of religion at the Century of Progress Exposition to be held in Chicago from June 1 to Nov. 1. The organ will be placed in two sound-proof expression chambers situated above the entrance into the main exhibition hall, speaking into a general mixing chamber and then through two tone openings, the largest directly into the main rotunda, and a smaller one into the Lutheran chapel.

VARIED CHURCH MUSIC IN TOLEDO PROGRAMS

OHIO A. G. O. IN CONVENTION

Semi-Annual Gathering Marked by Recitals by H. F. Anderson and Palmer Christian—Lecture by Riemenschneider.

By FLORENCE WHITE, A. A. G. O.

The fifth semi-annual convention of the Northern Ohio chapter of the American Guild of Organists was held at Toledo April 24 and 25. A very interesting program, illustrative of the various types of church music, rather than the usual organ recital music, was prepared by Paul Allen Beymer, dean of the chapter; John Gordon Seely, organist of Trinity Church, Toledo, and Arthur Croley, organist of the First Congregational Church, Toledo.

The programs were heard by over a hundred organists and music-lovers from Cleveland, Youngstown, Oberlin and Toledo and other towns of northern Ohio, a remarkably fine audience for these times and encouraging in that it shows the love of music and the desire for further knowledge of it survive even the strain of financial worries, so that when better times come the musician can be sure of broader opportunities and whole-hearted appreciation.

Over fifty persons registered for the opening luncheon, which was served by the ladies' society of the Collingwood Presbyterian Church. The first program of the convention was presented by Henry F. Anderson, F. A. G. O., organist and choirmaster of Emanuel Episcopal Church, Cleveland. The program, played on the Hutchings-Votey organ of the Collingwood Presbyterian Church, featured the music heard in the churches of England today. Mr. Anderson opened with a rarely played Prelude and Fugue in C minor by Samuel Wesley. His performance was marked by the scholarly phrasing which always distinguishes this artist's playing. The Wesley number was followed by two chorale preludes by C. H. H. Parry, interesting in their treatment of well-known hymn-tunes. A "Fantasy" by H. E. Darke showed off the echo organ, added to the instrument by Schantz, to advantage. Brewer's "Triumphal Song" made an impressive final number.

At 3:15 Albert Riemenschneider, director of Baldwin-Wallace Conservatory, gave a lecture-recital on the organ works of Charles M. Widor, which he illustrated on the three-manual organ of the Epworth M. E. Church. In his lecture Mr. Riemenschneider gave a brief biographical sketch, enlivened by personal reminiscences, of Widor, emphasizing the fact that, although looked upon as one of the founders of the French school of organ composition, he derived his peculiar talent from his Hungarian-Alsatian ancestors—organ builders, musicians and inventors. Mr. Riemenschneider chose for his program selections representative of the three periods into which Widor's work may be divided—the first, traditional, but prophetic of his future dynamic force; the second, orchestral, magnificent in conception, original in being reliant on the resources of the contemporary organ, especially in the treatment of the pedal passages; the third, inspired by the cathedrals of France, Gothic in spirit, aspiring to the skies. Mr. Riemenschneider played with fire and brilliance, displaying a vigorous technique and an intelligent conception of the music he played.

A program of traditional music of the synagogue was effectively opened in St. Mark's Episcopal Church by the voice of Lawrence Jenkins, robed in the symbolic garb of the cantor, singing Lewandowski's arrangement of the "Kol Nidrei." Mr. Jenkins, baritone soloist of the Temple, Cleveland, has a voice which is admirably adapted to this type of music, perfect in intonation, enunciation and quality, and he is well skilled in adjusting it to the building in which he sings.

Miss Laura Louise Bender, A. A. G.

H. V. Milligan Arranges Two Unusual Musical Programs.

Harold V. Milligan, F. A. G. O., is doing two unusual programs in his ministry of music series at the Riverside Church, New York. On April 30 the New York Civic Orchestra, Rudolph Thomas, conductor, joined with the choir of Riverside Church in a service of music at 4 o'clock. The choir and orchestra presented a Bach-Handel-Wagner program, including Handel's Concerto in G minor for organ and orchestra, played by Harold Vincent Milligan. Other orchestral numbers were: Fantasia and Fugue in G minor, Bach, and "Good Friday Spell," from "Parsifal," Wagner. The choir sang the Bach motet "Blessing, Glory, Wisdom and Thanks."

The other unusual program will be on May 14. The service will consist of seventeenth century music sung by a choir of 125 voices, consisting of the Columbia University choir, the Barnard glee club and the Columbia glee club, under the direction of Professor Lowell P. Beveridge. The choir will sing: "Ave Verum," by William Byrd (1542-1623); "Plorate, Filii Israel," by Giacomo Carissimi (1604-1674), and Magnificat, by Francesco Durante (1684-1755). The last-named is an unusually beautiful number by a little known contemporary of Bach.

London Debut by Virgil Fox.

Virgil Fox, the young American organist and native of Illinois, who has been studying in France after having achieved an excellent reputation as a recitalist on this side of the ocean, made his London debut April 26 at Kingsway Hall and his program was as follows: Passacaglia and Fugue, Bach; "Clair de Lune," Karg-Elert; Second Symphony for Organ (Allegro), Vierne; Pastorale, Guilman; Fugue a la Gigue, Bach; Fourth Symphony for Organ (Andante Cantabile), Widor; "Variations de Concert," Bonnet; Canon in B minor, Schumann; "The Bells of St. Anne de Beaupre," Russell; Finale in B flat, Franck. Mr. Fox will return to America June 2, having completed his work under Marcel Dupre. He spent May traveling in England, Scotland and Germany. Mr. Fox appeared in recital recently at the private "salle" of Mme. Susanne Fleischer in Paris.

Lloyd Morey, organist and director at Trinity Methodist Church, Urbana, Ill., the church of the Wesley Foundation at the University of Illinois, gave Gounod's "Redemption" at a Palm Sunday vesper service. The work was dramatized by Agnes J. Henderson, directing the Wesley Players.

O., organist of the Euclid Avenue Temple, Cleveland, presided at the Skinner organ, playing a group of traditional melodies, one arranged by T. Tertius Noble and three by herself, following which Mr. Jenkins sang the traditional "Tzur Yisroel." Miss Bender then played Paul Allen Beymer's arrangements, "A Chassidic Dance of the Feast" and "Chassidic Religious Song," Edwin Arthur Kraft's arrangement of a Hebrew "Lament," and a Prelude on the traditional "Mooz Zur" by Milligan. Miss Bender played with unflinching accuracy and effective registration. She has evidently made a thorough study of Hebrew music, and both she and Mr. Jenkins have the gift of taking an intrinsically esoteric type of music and making it interesting even to the uninitiated.

This recital of Hebrew music was followed immediately by a program typical of the music heard in the larger Protestant churches of America. Mrs. Lora Belle Hornberger, A. A. G. O., organist of the Westminster Presbyterian Church, Youngstown, was at the organ, playing Seth Bingham's "Adoration," Polleri's Fantasia and Torres' Communion, all with a clear technique and poetically conceived registration. Frank Fuller, organist and choir-master of St. John's Episcopal Church, Youngstown, sang two tenor solos—"Song of Consecration" by Kennedy, and "The Message," by Kursteiner. Mr. Fuller has the rare distinction of being an unusually fine singer as well as an organist of outstanding merit. Mrs. Hornberger completed the program with Mauro-Cottone's "Idillio" and the "Grand Choeur" by Salome, bringing the afternoon of recitals to a fitting close.

An informal dinner was served at St. Mark's parish-house, following which Norbert Fox, organist and choir-master of the Queen of the Holy Rosary Cathedral, made a few explanatory remarks relating to the service of the Catholic Church.

At 7:45 Miss Claribel Gegenheimer, an Oberlin sophomore, winner of the student contest, played the contest numbers on the magnificent new Skinner organ in the Queen of the Holy Rosary Cathedral. Miss Gegenheimer plays with remarkable assurance and may be considered one of our coming organists.

The compline benediction service followed, sung by a full choir of boys and men in the best traditions of the Catholic Church under the able direction of Mr. Fox, who presided at the organ. The choir sang with a full, clear tone, with precision and the ethereal quality peculiar to a good boy choir, unfortunately becoming more and more rare. The Rev. A. J. Dean delivered a short and very gracious address welcoming the A. G. O. to the cathedral, commending its ideals, and explaining the service and its music. The service was extraordinarily beautiful, fully in keeping with the glorious new building in which it was held.

The convention program continued Tuesday morning with a tour of the Toledo Art Museum, under the guidance of George M. Furman, secretary of the museum. High spots in the tour were the Libby glass collection, probably the finest in the world; the cloisters, with their Romanesque and Gothic arches; the picture galleries, containing many originals by great masters, and the new peristyle, a beautifully designed amphitheater seating 1,500 people, suitable for concerts or operas. The lighting effects, changing from the dark blue of a night sky to a soft white glow, show that the museum extends its artistic influence beyond the fine arts into the realms of science.

Arthur Quimby, music curator of the Cleveland Art Museum, gave a lecture on "Music and Museums" in the auditorium of the museum, describing the ways in which museums can encourage musical activity in different centers by sponsoring free recitals and lending their auditoriums and organs for concerts.

Melville Smith of Western Reserve University, Cleveland, who was to have played, with Mr. Quimby at the piano, was prevented by serious illness from being present. In place of this, Arthur Croley, with Miss Florence Fisher, a Toledo violinist, and Miss Ruth Earhart, cellist, also of Toledo, performed the Sarabande and Finale from Rheinberger's Sonata, Op. 149, for organ, violin and cello. All three are well-

Winslow Cheney



known Toledo artists and played with finish and musicianship.

Mr. MacLean, curator of the museum, gave an idea of the fine work the Toledo Art Museum has done in adding to the musical life of Toledo. The hemicycle in which the morning programs were presented is a pleasing auditorium seating 750, equipped with a fine four-manual Skinner organ.

At noon the chapter returned to the Collingwood Presbyterian Church for luncheon and afterward went to the Cathedral of the Queen of the Holy Rosary to enjoy the last program of the convention, given by Palmer Christian, organist of the University of Michigan and professor of organ in the school of music at Ann Arbor. Mr. Christian has come to be one of the best-known nationally of all the masters of the instrument in the country. His program comprised various types of organ music from Bach to the most modern composers—Andriessen, Florent Schmitt, Hure and Weigl, as well as Franck and Widor. His playing was, of course, masterly. Mr. Christian's recital had the largest attendance of any of the programs. There were probably over 500 people in the cathedral. A tour of the cathedral brought the successful convention to a close.

GIVES 1,000 RADIO RECITALS

Ivan S. Harrington of Enid, Okla., Marks Achievement Over Air.

Ivan S. Harrington, the Enid, Okla., radio organist, gave his 1,000th organ performance over station KCRC on the night of March 21 with a special program. Included in the broadcast was Mendelssohn's Spring Song in commemoration of the first day of spring. Widespread publicity had been given this event, one perhaps seldom enjoyed in the life of a radio entertainer. Mr. Harrington's music has been popular with KCRC listeners, and his popularity has lasted. He has been broadcasting over this station since it was established. Mr. Harrington is heard daily at 7 a. m. over KCRC and his fan mail has indicated the wide area over which his program is received.

Honor Simms on Seventieth Birthday.

The Nebraska chapter of the A. G. O. held a banquet in the ballroom of the Hotel Conant, Omaha, Monday evening, April 24, in honor of J. H. Simms, who for thirty-eight years has been organist of All Saints' Episcopal Church and one of the most prominent members of the Guild, being a past dean of the Nebraska chapter. Mr. Simms celebrated his seventieth birthday April 23, but his colleagues were not celebrating that fact especially. Rather they recognized his splendid contribution to organ music.

Laurance M. Smith has been appointed organist for the Baldwin chapter, Order of DeMolay, at Joplin, Mo. Mr. Smith, who is only 16 years old, has had extensive organ study with Miss Irma Green of Marshalltown, Iowa, and several months' study with Mrs. J. A. Henley, organist of the First Presbyterian Church of Joplin.

MEMORIZES COMPLETE ORGAN WORKS OF BACH

FEAT OF YOUNG AMERICAN

Winslow Cheney Returning to United States from Study in Paris After Completing Vast Task Undertaken by Him in 1921.

Winslow Cheney, a young American concert organist, who is returning to America after eighteen months of study in Paris with Marcel Dupre, has completed the tremendous undertaking which he began some years ago, of memorizing the complete organ works of Bach.

Beginning his career as a concert pianist, and having made two successful Western concert tours by the time he was 16, Mr. Cheney decided one day, while listening to the late J. J. McClellan at the Mormon Tabernacle organ in Salt Lake City, that he would give up the piano and make the organ his life work. It was in his seventeenth year (1921), while studying Bach with McClellan, that Mr. Cheney first conceived the idea of learning all of Bach's organ works. About this time he happened to pick up THE DIAPASON in Mr. McClellan's studio and read of the great achievement of Marcel Dupre, who had given the complete organ works of Bach from memory in a series of recitals at the Paris Conservatoire the year before. Newly inspired by Dupre's achievement, Mr. Cheney began to work quietly toward his own distant goal.

Leaving the West in 1922, after having made his first appearance as a concert organist in the Salt Lake City Assembly Hall before an audience of 2,500, Mr. Cheney started for New York to continue his studies. During a stop of four hours in Chicago he bought the complete Bach works and the rest of his trip was devoted to making preliminary drafts of the work he was to cover.

Once in New York, Mr. Cheney studied for two years (1922-24) with R. Huntington Woodman, whose encouragement and friendship helped much toward the furthering of the ideal. Then followed five years of study with the late Lynnwood Farnam (1925 to 1929 inclusive), covering works of Franck, Vierne, Widor, Mulet, Dupre, Karg-Elert, etc., and the popular Bach compositions. Meanwhile Mr. Cheney was supporting himself and his studies by playing in New York theaters, teaching classes of pupils, reserving some time out of every day, however, for his private work on Bach, for by 1929 he had more than half of the Bach catalogue memorized.

Dec. 5, 1931, Mr. Cheney sailed for Paris, the memorization of the complete works of Bach nearly finished; and there he has devoted himself to an intensive final study of the whole Bach catalogue, spending two hours a week for eighteen months in lessons with M. Dupre and doing extensive research in Bach organ literature.

Before leaving Europe Mr. Cheney played all-Bach recitals at the Town Hall, Manchester, England, March 15, before a capacity house, and at the Salle Pleyel, Paris, March 30, with an audience of nearly 2,000.

Now that his great undertaking is completed Mr. Cheney intends to take a year or two for rest and making final preparations for the presentation of Bach's works. Meanwhile he will resume his position as organist of the Church of the Neighbor, New York, from which he had leave of absence to go to Europe, and will probably play a number of recitals.

Rossini's "Stabat Mater" was sung at the Middle Street Baptist Church of Portsmouth, N. H., April 3 under the direction of Norman Moulton Leavitt and drew the music-loving public so strongly that the auditorium was crowded to its full capacity, many being turned away. Mrs. Flora D. Joy was at the organ.

THE DIAPASON.

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IN THIS MONTH'S ISSUE

Ohio organists hold convention at Toledo and hear programs of high merit.

Easter is observed in Jerusalem with dedicatory recitals on the four-manual Austin organ at the new Y. M. C. A.

Dr. George Balch Nevin, prominent composer and father of Gordon Balch Nevin, dies at his home in Easton, Pa.

Dallas is host to Southwestern convention of A. G. O. chapters. Arthur W. Poister is the guest recitalist.

Albert Riemenschneider analyzes Leo Sowerby's Symphony in G.

Eleanor Allen Buck, F. A. G. O., brilliant young Kansas organist, taken by death.

Professor Howard D. McKinney sheds light on what made the Silbermann organ tone what it was.

BERT E. HOOD RECOVERING

Burlington Organ "Fan" Struck by Automobile at Church Entrance.

Bert E. Hood, the Burlington, Iowa, organ "fan," is hoping to leave the hospital May 1 after having been there since Nov. 22, when he was struck by an automobile. Mr. Hood was on the way to a special service of his church, the First Methodist, when he was run down at the church entrance. An X-ray examination revealed five broken bones, besides bruises. The bones knit, but complications resulting from the shock kept him in the hospital. His many friends are pleased to know that he is on the way to complete recovery after a very close escape from death.

Mr. Hood has never made organ playing his regular work, but has frequently played at special services and has done substituting both in his own church and at the First Baptist of Burlington. He also played the piano for prayer meeting for nineteen years and sang in the choir for twenty-nine years. During his forty-seven years of membership in the church he has taken care of the organs and planned the three-manual which was installed in 1917 and which was described in THE DIAPASON when the contract was let to the Hinners Organ Company. Mr. Hood has been a subscriber to THE DIAPASON for twenty-two years and several issues have been always "on file" in his room at the hospital.

DUPRE WILL TOUR AMERICA

Fifth Visit Will Bring Him to United States in the Fall.

Marcel Dupre is to make an American tour in the fall, according to an announcement from the office of Bernard R. Laberge, the organ impresario, in New York. This will be Mr. Dupre's fifth American visit and it is because of the popularity he has achieved in the past and the large acquaintance he has formed on this side of the water that engagements for recitals this year are being made. Mr. Dupre will spend October and November in America.

Bach Program at University of Chicago.

Dr. Wilhelm Middelschulte will present a Bach program at the University of Chicago Chapel Sunday, June 4, according to an announcement from the university. This will constitute the regular Sunday afternoon offering of organ music. Dr. Middelschulte will play the Trio from the "Musical Offering," and the Goldberg Variations, in addition to several chorale preludes, etc. April 20 Dr. Middelschulte gave a recital at St. Paul's Episcopal Church, Peoria, Ill.

Adolph Steuterman's choir at Calvary Episcopal Church in Memphis gave Dubois' "The Seven Last Words of Christ" on Palm Sunday evening. The church was packed. The unaccompanied numbers were special features of what is reported by those present to have been a splendid performance. Handel's "Hallelujah Chorus" was sung as a closing number for the service.

SOUTHWEST FORCES AT DALLAS MEETING

FOUR STATES REPRESENTED

Arthur W. Poister Is Guest Artist at
Convention of Guild Chapters—
A. G. O. Service Under
Lead of Wiesemann.

Organists of the Southwest spent three days the last week in April at Dallas, Tex., where a splendid program was presented for the benefit and the entertainment of members of the American Guild of Organists from four states. Those represented were the Texas, Kansas, Oklahoma and Louisiana chapters. Despite the effects of the economic situation, felt so keenly by all organists, there was an encouraging attendance and a manifestation of that spirit which has always prevailed in the progressive states represented by these chapters.

Owing to the protracted "bank holiday" in some states, a number of organists who expected to be present were forced to forego the convention.

Arthur W. Poister, the California organist who has achieved a national reputation by his recitals, was the special feature of the convention and his recital was played on the Skinner three-manual at the First Presbyterian Church Tuesday evening, April 25. The program was as follows: Aria from Twelfth Concerto, Handel; Fantasia and Fugue in G minor, Bach; Chorale, "Herzlich thut mich verlangen," Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; "Landscape in the Mist," Karg-Elert; Prelude and Fugue in G minor, Dupre; Christmas Cradle Song, Traditional Bohemian; "Scherzo Fantastique," Diggle; Sonata, "The Ninety-fourth Psalm" (Grave, Fugue-Finale), Reubke.

When one tries to describe Mr. Poister's playing, words are inadequate. The listeners were not conscious of the performer until the piece was finished. Then it occurred to them that they had heard splendid technique—no pyrotechnics—exquisite registration, and refinement of interpretation, varied to suit the style of each composer.

The convention opened Monday evening, April 24, with a beautiful Guild service at St. Matthew's Episcopal Cathedral, of which Carl Wiesemann is organist and where there is a fine three-manual Pilcher organ. The prelude, played by Mr. Wiesemann, was the First Sonata of Salome. The Magnificat and Nunc Dimittis of West in E flat were sung and the anthems were: "Jesus, Friend of Sinners," Grieg; "In Heavenly Love Abiding," Parker, and "God Is in My Head," by Davies. William Barclay of Fort Worth played Rosseter G. Cole's Rhapsody and John D. Hammond of Terrell, Tex., played the Pastoral by Roger-Ducasse. The postlude was a Toccata by Dubois, played by Harry Lee Spencer of Waco.

The first activity on Tuesday was a breakfast for the deans and past deans. Mrs. J. M. Sewell presided and introduced Mrs. J. H. Cassidy, who was the first dean and organizer of the Texas chapter. Mrs. Cassidy made a short speech and read an original poem about the various deans. This breakfast was at the home of Mrs. Homer Chapman.

At the business session a motion was passed that the incoming deans of the various chapters, with Mrs. Sewell, be made a committee to plan for a permanent biennial Southwestern convention. The Texas chapter accepted an invitation from the Wichita Falls subchapter to hold the 1934 state convention in that city.

Carl Wiesemann spoke on "Plain-song" Tuesday morning. This was followed by an organ tour. At the City Temple Miss Ernestine Parker and Jess Meeker of Arkansas City, Kan., were heard. Miss Parker playing Vienne's Finale from First Symphony and Mr. Meeker the Allegro from the Widor Fifth Symphony. The other numbers were played by Reed Jerome of Tulsa, Charles Kiker of Wichita Falls, Marie Richardson of Fort Worth, Lydia Rorem of Oklahoma City, Mrs. Marie Hine of Tulsa and Mrs. A. H. Mahaffey of Tulsa.

Mr. Poister led the round-table discussion Wednesday morning on the subject of "Program Building." His

Robert Elmore, with His Teacher, Pietro Yon



ROBERT HALL ELMORE, a young organist who is winning high honors as a recitalist, is shown in the picture with his teacher, Pietro A. Yon, organist and choirmaster of St. Patrick's Cathedral, New York, and internationally famous organist and composer. Mr. Elmore, who is only 20 years old, achieved a remarkable success recently, as recorded in THE DIAPASON, when he played with the Detroit Orchestra.

Robert H. Elmore was born Jan. 2, 1913, at Ramaputnam, India, where his parents were missionaries. One year after his birth they returned to America. At 6 years of age his musical education was begun. At 9 years he began his work at the organ. At 10 years

of age he won the highest standing among about 10,000 pupils in public schools all over the country in tests given by Jacob Kwalwasser of the University of Iowa. When he was 12 he gave his first organ recital under Wilbur Chenoweth.

When Robert's father, Dr. W. T. Elmore, accepted a position on the faculty of the Eastern Baptist Theological Seminary in Philadelphia, this made possible many musical opportunities for the lad. He was appointed organist of the Central Baptist Church in Wayne, a suburb in which the family resides. He is now studying composition, and adding to his already large repertoire at the organ and piano under Mr. Yon in New York.

talk was a plea for the use of true organ literature.

Just before the banquet was scheduled for Stoneleigh Court a terrific hailstorm began, marooning a large number in their hotels and other stopping-places, so that the attendance was cut about 50 per cent.

Mrs. James M. Sewell, dean of the Texas chapter, one of the most flourishing in the Guild, was the presiding officer at the meetings.

Hear Heaps Play Sowerby Work.

On Palm Sunday afternoon, April 9, Leo Sowerby's Symphony in G major was presented ably at the University of Chicago Chapel by Porter Heaps, recitalist on the chapel musical staff. Most of the Chicago organists who were fortunate enough not to have a special service during the afternoon found themselves seated in the nave of the imposing chapel to hear the first Chicago performance of what is, to date, Mr. Sowerby's largest work for the organ.

Guilmant Commencement May 25.

The commencement of the Guilmant Organ School will be held Thursday evening, May 25, at 8 o'clock in the First Presbyterian Church, New York. The final examinations begin May 15 before the board of examiners. Monday evening, May 1, Dr. William C. Day will give a springtide organ recital in the Guild series to aid unemployed musicians, at the First Presbyterian Church.

GEORGE B. NEVIN DEAD; NOTED AS COMPOSER

END COMES AT THE AGE OF 74

Easton, Pa., Business Man and Writer
of Sacred and Secular Works—
Father of Gordon Balch
Nevin, the Organist.

George Balch Nevin, composer of much sacred and secular music and a patron of the best in church music for a generation, died at his home in Easton, Pa., April 17, at the age of 74 years. Through his compositions and addresses Mr. Nevin was known to organists throughout the country. He was the father of Gordon Balch Nevin, the well-known organist and composer of works for the organ. Mr. Nevin is survived by his widow, his son Gordon and a daughter, Shirley Dean.

George B. Nevin was born at Shippenburg, Pa., in 1859. His father was a well-to-do farmer in that beautiful, fertile section. He was educated at the Cumberland Valley State Normal School and at Lafayette College, Easton, Pa. At the State Normal he paid particular attention to chemistry and all types of drawing, and in the latter did exceedingly fine work. He also ranked high as an English scholar, and was an omnivorous student of good literature. The musical fruits of this are found in his choice of texts for setting and also in some of the texts he himself wrote.

One of the big influences of Mr. Nevin's youthful days was the study of singing, pursued under the late Julia E. Crane. In three years' study with that gifted woman he laid the foundation of a vocal technique that, coupled with an excellent baritone voice, enabled him to sing regularly for twenty-five years. As a young man he spent several years in Philadelphia, and was selected from a waiting list of seventy-five for the chorus of Holy Trinity Church, Michael Cross, organist and director, and in that choir stood beside the soloist, the late David Bispham. At the same time he was a member of the Philadelphia Cecilia Society. A few years later he was baritone soloist in "The Rose Maiden" with the Bethlehem Chorus under Dr. J. Fred Wolfe. In Easton he filled the part of the boatswain in "Pinafore."

Mr. Nevin located in Easton when a young man, and there he founded a wholesale paper business which he operated for nearly thirty years. He and Lillian Clara Dean of San Francisco were married in 1888. Mrs. Nevin has written the texts of many of his anthems, songs and cantatas, and scores of her poems have reached publication in various magazines.

Mr. Nevin's works in the last twenty years have been so largely of a sacred nature that many organists would be surprised to know of the number of secular things on his list. One of the earliest, "The Song of the Armourer," recently found a new vogue on the radio. The choruses "My Bonnie Lass She Smileth" and "Ring Out, Wild Bells" have been featured by such organizations as the Chicago Madrigal Club and the Apollo Club and the first number has been highly successful as a Victor recording. In sacred works his five cantatas are headed by the earliest, "The Adoration," which has reached the almost unique sales record of 60,000. "The Incarnation," which followed, has been published both in America and in England, and also in tonic sol-fa editions. "The Crown of Life" was broadcast in 1929 by the N.B.C. chain of stations.

Among his more recent sacred songs are "Into the Woods My Master Went" and "Jesus, Do Roses Grow so Red?" Among his anthems two favorites are "Crossing the Bar," with its finely developed climax, and "Now the Day Is Over"—one of those gems of simplicity which carry not one surplus note.

Dr. Nevin was an active member of the Brainerd Presbyterian Church and was an elder in that church.

Lafayette College honored Mr. Nevin with two degrees—master of arts in 1916 and in 1926 the honorary degree of doctor of music, the latter for the first and only time in the hundred-year history of that institution.

SUMMER WORK IN CHICAGO

American Conservatory Announces Organ and Choir Course.

The American Conservatory of Music, Chicago, announces a special summer session of six weeks commencing June 26 to include courses in church and concert organ playing and choir training and conducting. Members of the organ faculty who will teach during the summer are Dr. Wilhelm Mieldschulte, Frank Van Dusen, Edward Eigenschenk, Emily Roberts, Paul Esterly and Ethel Dahlstrom.

The special course in church and choir music is under the direction of Frank Van Dusen. This course begins June 19. The choir training classes will be conducted by Dr. George L. Tenney, director of music in the New First Congregational Church, where he has 385 singers, organized into five choirs. The instruction under Dr. Tenney will be thoroughly practical and will lay stress upon voice training. This course also includes choir organization and management, conducting, repertoire and interpretation of anthems, cantatas and oratorios.

The conservatory also announces the engagement of Dr. J. Lewis Browne, director of music in the Chicago public schools and organist and director at St. Patrick's Church, Chicago, for a course in liturgical and choral music. The courses under Dr. Browne will cover essential phases of Catholic music, Gregorian chant and early modes and scales.

SING PASSION MUSIC BY HEINRICH SCHUETZ

WORK OF NEW YORK CHORUS

"The Passion According to St. John"
Is Presented in German at St.
Matthew's Lutheran Church
First Time Since 1899.

"The Passion According to St. John," by Heinrich Schuetz, was sung in German on April 9 at Old St. Matthew's Lutheran Church, New York City, by a mixed chorus of about fifty voices, including fifteen boys from St. Matthew's School and several Bronxville Concordia students, under the general direction of the pastor, the Rev. A. Wismar, Ph. D., with Herbert D. Bruening at the organ. In addition to the Schuetz work itself special interest attached to this Palm Sunday evening service because, as far as available records show, this was the first presentation of the "St. John Passion" by Schuetz in this country since 1899. In that year the "Lutherischer Lehrchor" of Milwaukee sang the work under the direction of the late William Boeppler in four different churches in Milwaukee.

Heinrich Schuetz deserves to be more widely known than he is. He combines the charm of Italy with the vigor of Protestant Germany. He was born in 1585 and studied in Venice under the famous Gabrieli for several years. For a long series of years he was orchestra director to the elector of Saxony. He was, therefore, a lineal successor to the famous Johannes Walther, Luther's musical co-laborer. In America his "Seven Last Words" are well known. Dr. Dickinson has published his "Pharisee and Publican," a composition that can be managed by an average choir. In 1666 he wrote four Passions, three of which are available. The "Passion According to St. John" is in many respects the finest of them all.

Guilmant School Summer Course.

Dr. William C. Carl announces an especially interesting summer session of organ study to be conducted by Willard Irving Nevins from July 5 to Aug. 11. In addition to the regular organ work, Duncan McKenzie, educational director of Carl Fischer, Inc., will give two lectures. His topics are to be "The Singing of Descants and Fauxbourdon" and "English Church Composers of Present Day." A feature of the organ work will be a detailed study of the chorale prelude. The "Seventy-nine Chorales," Op. 28, of Marcel Dupre will be used in conjunction with those of Buxtehude and those of the "Little Organ Book" of Bach.

At St. Andrew's M. E. Church, New York, under the direction of Kate E. Fox, organist and choir director, Sunday evening, April 2, "The Crucifixion," by Stainer, was sung. Soloists were Herbert T. Needes, baritone; Oscar L. Sturgis, bass, and Oliver Stewart, tenor.

Miss Catharine Morgan



TRIBUTE TO CATHARINE MORGAN as a musical artist and as a native daughter of whom her home people are justly proud was impressively paid April 20 when a capacity audience greeted the well-known organist in her annual recital at the Haws Avenue M. E. Church, Norristown, Pa. Assisting Miss Morgan in her program, brilliant as well as entertaining, was the Baseler Harp Ensemble of Philadelphia. Her organ selections included: Sixth Interlude on the Magnificat, Dupre; "The Ninety-fourth Psalm," Reubke; Fugue a la Gigue, Vivace from Third Trio-Sonata and Toccata in F major, Bach; Allegro Vivace from First Symphony, Vierne; "Rose Window," Mulet; "Cromatic," Catharine Morgan; harp and organ ensemble, "Pomp and Circumstance," Elgar.

Miss Morgan's recital, always anticipated with great pleasure by Norristown music-lovers, drew large numbers from other sections as well, and fully a half hour before the program began every seat in the church and its balconies had been filled.

New Quarters for Prometheus.

The Prometheus Electric Corporation, makers of organ heaters and also manufacturers of sterilizers, infra-red lamps, food trucks, electric heaters, etc., have moved to 401 West Thirtieth street, New York. In these more spacious quarters they hope to be able to make even more prompt deliveries than in the past.

May Program of Chicago Women.

The May program of the Chicago Club of Women Organists will be held at the Kimball salon Monday evening, May 8, at 8:15. Organ solos will be played by Florence E. Boydston, Vivian L. Martin and Mame Marino. Readings will be given by Mrs. Wickliffe I. Cable. Everyone is cordially invited.

MANY RECITALS BY SEDER

Plays in Several States and Will Direct Bach Chorus Concert.

Edwin Stanley Seder, F. A. G. O., was heard in joint recital with Mme. Arendt, Chicago soprano, at the University of South Dakota April 11, and at the State Teachers' College, Minot, N. D., April 13. On April 30 he will appear in recital at St. Luke's Methodist Church, Dubuque, Iowa, and on May 2 at the Milwaukee Vocational School, under the auspices of the Wisconsin chapter, A. G. O. On May 3 he goes to Green Bay, Wis., playing at the Union Congregational Church, and May 7 and 9 at the Congregational Church of Sterling, Ill., and at Wheaton College respectively.

The Chicago Bach Chorus, of which Mr. Seder is conductor, will give its annual concert at Orchestra Hall, Chicago, May 23, with the assistance of noted soloists. Five of Bach's sacred cantatas will be presented, several for the first time in Chicago, besides selections from motets. The Bach Chorus appeared Easter Sunday afternoon as soloists with the Chicago Woman's Symphony Orchestra at the Drake Hotel, singing a group of Bach selections "with its customary precision and refinement under the exemplary lead of Mr. Seder," to quote critic Devries of the *American*.

One of the outstanding oratorio productions in Chicago churches was the presentation on April 9 of the entire Brahms Requiem by the choir of the First Congregational Church, Oak Park, with Mr. Seder playing and conducting the performance.

The thirty-first annual concert of the Concordia Seminary students' chorus was given at the auditorium of the seminary in St. Louis March 31 under the direction of Walter Wismar, who has brought this chorus to a point of great efficiency and artistic perfection. The program contained works of Palestrina, Gevaert, Beethoven and Chopin, among others, and several compositions of Mr. Wismar. Barbara Schmitt contributed two groups of piano solos.



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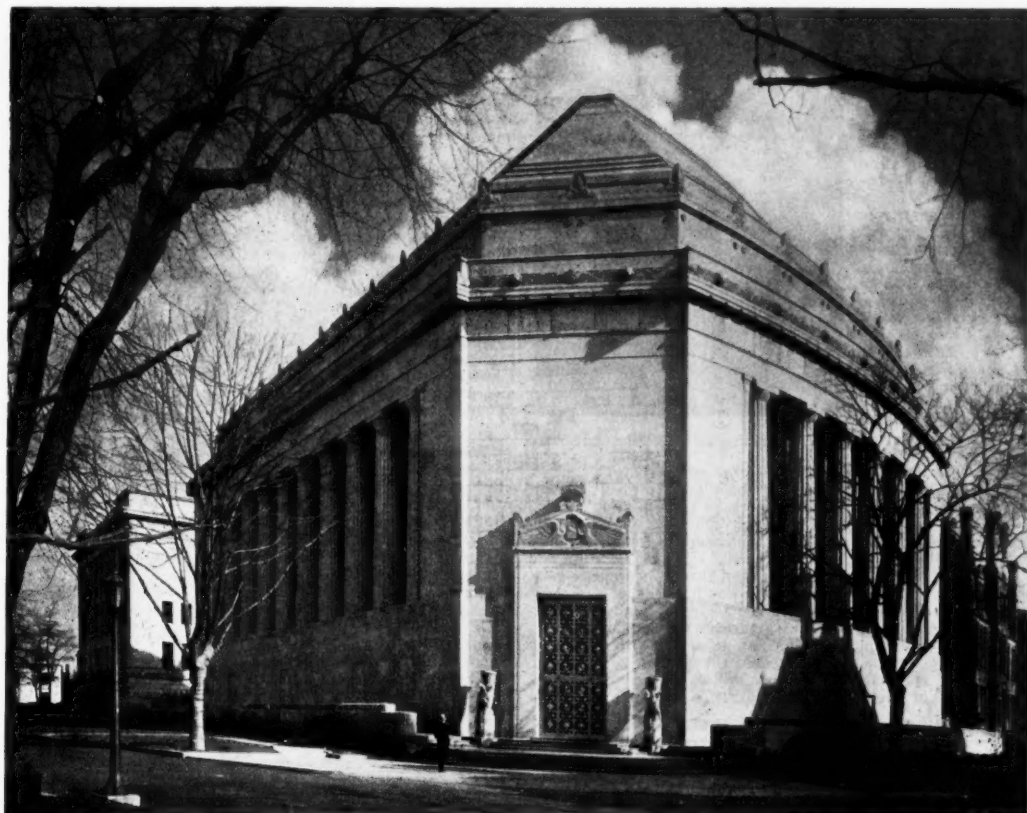
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ELEANOR ALLEN BUCK DIES AT TOPEKA, KAN.

WON FAME DESPITE YOUTH

Operation for Appendicitis Ends Career of Pupil of Farnam and Organist of Unusual Talent—Secretary of Kansas A. G. O.

Mrs. Eleanor Allen Buck, F. A. G. O., died at Topeka, Kan., Feb. 24 after an operation for appendicitis, thus bringing to an untimely close the promising career of a young organist who already had achieved widespread fame by her unusual talent. The entire city of Topeka mourns Mrs. Buck's death, as does the large circle of members of the A. G. O. who knew her through her recitals and through her work as secretary of the Kansas chapter.

In addition to being organist at the City Auditorium Mrs. Buck was organist and choir director at the United Presbyterian Church. The church was crowded to capacity for her funeral. The Rev. W. Ernest Collins, pastor of the Central Congregational Church, spoke of her high musical ideals. The choir space was left vacant. Dr. Charles Sanford Skilton of Lawrence played three organ selections. There was no singing.

Into the few years of a musical career hardly past the budding period Eleanor Allen Buck had crowded a wealth of experience and of success as organist, pianist and teacher, and so, though one of the youngest of the fellows of the American Guild of Organists, she was one of the most prominent organists of Kansas and an exponent in the Southwest of the fine organ traditions instilled in her by the late Lynnwood Farnam, under whom she studied in New York.

Born in Nebraska in 1905, Eleanor Allen made her musical debut at the age of 6 years, when she gave her first piano recital and played a program which contained a Mozart sonata, Beethoven's Op. 49, No. 2, Handel's "Harmonious Blacksmith" Variations

Eleanor Allen Buck



and three other groups of pieces. A year later she played a more difficult program both in Omaha and Topeka, to which city the family had moved, and her offerings were Haydn's Seventh Sonata, a Bach Invention and Solfegietto and three Chopin Preludes. Her mother was her teacher and these recitals were played annually, with increasing musical development apparent from year to year. During her high school years the young lady supplemented her skill at the piano with flute playing and for a time the latter in-

strument absorbed her interest. She also sang in the girls' glee club, accompanied the boys' glee club and played in the school orchestra.

In the summer of 1921 she undertook organ study, just after graduation from the Topeka high school, under Henry V. Stearns at Washburn College, Topeka. In 1925 she was graduated from Washburn with high honors, winning both the bachelor of arts and bachelor of music degrees. At the same time she passed the associateship examination of the American Guild of Organists and was appointed to the Washburn College faculty, having classes in freshman harmony and heading the children's piano department.

When an organ was installed at the United Presbyterian Church of Topeka in 1923, Eleanor Allen was appointed organist and held this position until she left Topeka in the fall of 1926 to study in New York. In the metropolis she became an organ pupil of Farnam and studied theory under Frank Wright. In 1927 she passed the Guild's fellowship test.

The same year she returned to her home city to become the bride of Olin Buck, a Washburn College boy who had taken advanced work at Harvard and who had gone back to Topeka to practice law. The next fall she was appointed city organist. In 1928 she returned to the United Presbyterian Church and continued as its organist and director of music since that time, conducting a volunteer choir.

Wisconsin Church Buys a Kilgen.

George Kilgen & Son, Inc., St. Louis, are building a two-manual straight organ for the First Congregational Church of River Falls, Wis. This church was recently burned and a new edifice is in process of construction. The entire organ will be under expression and will consist of five registers in the great, with seventy-three pipes each, and a swell of six stops of seventy-three pipes each. The pedal organ of three stops consists of an independent bourdon, one extension, and an 8-ft. borrow.

ORGAN AMID FLOWERS ATTRACTION AT SHOW

NOVEL EXHIBIT IN ST. LOUIS

Wicks Instrument Placed in Booth at National Flower Show in the Arena Draws Larger Crowds Than the Blooms.

Visitors at the national flower show held the week of March 26 in the large Arena at St. Louis were pleasantly entertained by a Wicks organ which was installed in connection with flowers displayed by a leading florist of that city. The thought was to associate the organ with flowers. Display pipes covering the entire width of the space were decorated in rich gold. This provided an attractive background for the orchids, roses, lilies and other flowers. The organ, though small, was made very effective and sufficiently powerful by means of the elaborate amplification system in the Arena. Guest organists who happened to attend the show provided the talent. Several outstanding performers presided at the console and singers of national fame became interested and sang solos.

Such large crowds gathered at the booth where the organ was installed that orders were issued several times to refrain from playing so as to relieve congestion and to disperse the people. A number of visitors were reported to have spent their entire time listening to the organ instead of inspecting the flowers. This proves that the average individual appreciates good organ music.

The instrument was a Wicks "Concerto," voiced softly on four-inch wind, which proved to be an advantage for amplification.

According to an Associated Press dispatch from Hamilton, Ohio, Burton S. Leeds of Middletown has brought suit against the First Congregational Church of that city for \$870 which he alleged was due him in salary as organist.



HUGH McAMIS

Recent Press Reviews

The Evening Star, Washington, D. C.: "Mr. McAmis uses a quantity of coloring to which his facile technique is well adapted. His performance was impressive . . . splendid playing."

Durham (N. C.) Morning Herald: "... obvious technique . . . fine interpretative sense . . . one of the most pleasing recitals of the year." (Duke University Chapel).

Danbury (Conn.) Times: "Came here enthusiastically heralded and easily fulfilled all expectations . . . most fluent and accurate technique. Given such a master of his instrument . . . the result was, musically speaking, an event."

Buffalo Courier-Express: "... performance of unalloyed delight . . . ardor of youth, brilliant technique of an artist of great cultivation and wide experience. The minute he touches the organ he transforms it into a vivid instrument capable of such expressiveness . . . as to stir the emotions of the most phlegmatic listener . . . touched with the divine fire of genius . . . scored one of the biggest successes."

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Pittsburgh Events; Choral Music Topic of Meetings of A.G.O.

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., April 21.—In view of the great interest being shown in choral music the Western Pennsylvania chapter of the Guild has planned a series of meetings for discussion of this subject. The first meeting was held the evening of April 20 at Carnegie Institute rehearsal hall. Ernest Lunt, the distinguished conductor of Pittsburgh's Mendelssohn Choir, addressed the chapter members on the subject of the practical aspects of choir training.

On May 2 the Western Pennsylvania chapter of the Guild will hold a dinner at the German Evangelical Protestant Church, the object being to promote a cordial spirit of cooperation between the minister and the organist. Each member is to invite the minister of the church at which he plays as his guest. The program prepared for this occasion includes a short skit, arranged and to be produced under the direction of Frank Kennedy, organist of the Glenshaw Presbyterian Church. Dr. Charles N. Boyd will act as toastmaster, and the list of speakers includes Dr. Hugh Thompson Kerr, minister of the Shady-side Presbyterian Church; Dr. Carl A. Voss, pastor of the German Evangelical Protestant Church; Dr. H. B. Hudnut, minister of the Bellevue Presbyterian Church; John A. Bell, organist of the First Presbyterian Church, and Dr. Caspar P. Koch, city organist.

Clara Ewing, organist of the Fourth Presbyterian Church, returned home one evening recently to find the apartment-house in which she lived on fire. Of course her first thought was to go in and get her two pianos, but the police prevented and she finally had to go to a neighbor's house to sleep. Fortunately the pianos were not damaged much and several days later they were moved to the neighbor's house and her teaching was resumed.

Walter Fawcett, organist of Christ M. E. Church, has installed a two-manual and pedal Estey reed organ in his home for teaching and practice.

To Play at South Shore Festival.

The Illinois chapter A. G. O. has arranged to participate in the second annual South Shore Music Festival, to be held at Gary, Ind., May 24 to 28. A program will be presented at noon May 24 on the large Skinner organ in the beautiful City Church of Gary, with Dr. J. Lewis Browne of Chicago, organist of St. Patrick's Church and head of the music department in the public schools, as guest of honor. The recitalists are to be Porter Heaps, Edward Eigenschenk and George Ceiga. Frank VanDusen, dean of the Illinois chapter, has been appointed an associate director of the festival by Bethuel Gross, director. A choral concert May 25 will be given by the A Cappella Choir of Northwestern University, Oliver S. Beltz, conductor.

Clarence Watters



WELLESLEY COLLEGE has selected Clarence E. Watters to be its instructor in organ for the coming academic year, according to an announcement by President Ellen Fitz Pendleton of this prominent women's college. Mr. Watters is chairman of the music department at Trinity College, Hartford, Conn., a post he will continue to administer in addition to his Wellesley work. Mr. Watters has been at Trinity College for a year and since 1929 has been organist and choir-master of St. John's Church in Hartford. He has been in much demand as a recitalist.

Tina Mae Haines' Anniversary.

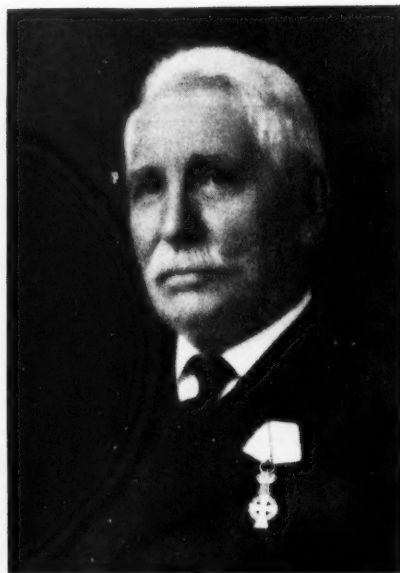
The April program of the Chicago Club of Women Organists was held at St. James' M. E. Church Easter Sunday afternoon at 4 o'clock. The beautiful church was well filled, in spite of a rainy day, to do tribute to the work of its musical forces under the direction of Tina Mae Haines, organist and musical director. The program was one of a series of four which Miss Haines is presenting to commemorate twenty-five years of service. The Clokey cantata, "He Is Risen," dedicated to Miss Haines and the choir, and an inspired work, was given a brilliant performance and the whole service proved to be another memorable achievement to the credit of that historic church.

Throng Hears Portland, Ore., Service.

Many were turned away at the Hinson Memorial Church at Portland, Ore., on Palm Sunday evening on the occasion of a musical service prepared by Lauren B. Sykes, organist and director, and consisting of Julian Edwards' cantata "The Lord of Love and Light," which was presented by a chorus of ninety and an orchestra of thirty. As part of the chorus appeared for the first time the recently organized girls' vested chorus of twenty-five voices. Mr. Sykes directed the effective cantata. The church seats 1,750 people.

A STATEMENT TO ORGANISTS

BY



M. P. MÖLLER

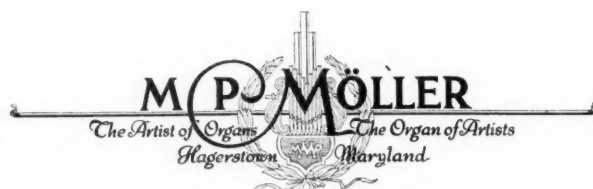
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- First Evang. Cong. Church, Reading, Pa. . . . 3
- First Baptist Church, Dover, Del. 2
- First M. E. Church, Vineland, N. J. 3

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SECRETARY—AMERICAN CONSERVATORY OF MUSIC
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Events in Buffalo; Mrs. Wallace Gives the Brahms Requiem

By HELEN G. TOWNSEND
Buffalo, N. Y., April 19.—Commemorating the 100th anniversary of the birth of Johannes Brahms, the German Requiem was sung at the First Presbyterian Church vesper service Sunday, April 19. It was conducted by Mrs. Clara Foss Wallace, dean of the Buffalo chapter, A. G. O., and organist and choirmaster of that church, with Boies E. Whitcomb at the organ; Martha H. McDonald, pianist; Florence Ralston, soprano; Harold J. Ames, baritone, and a chorus of eighteen professional singers.

Continuing the special musical vesper services at St. John's Episcopal Church on the Sunday afternoons in Lent the following program was given March 19 by Hugh McAmis, organist of All Saints' Church, Great Neck, Long Island, N. Y.: "Psalm 19," Marcellus; Adagio (from Third Sonata), Bach; Trio (from Cantata "Tis My Pleasure"), Bach; "Piece Heroique," Cesar Franck; "Dreams," McAmis; "Canyon Walls," Clokey; "Mater Dolorosa," Weitz; Allegro, C. P. E. Bach; Communion (from "L'Orgue Mystique"), Tournemire; "Messe des Pauvres" (for organ and eight mixed voices), Erik Satie.

On Palm Sunday afternoon the choir of St. John's Church, Robert Huftader director, and the choir of St. Paul's Church, Rochester, Harold Gleason, conductor, gave the following Bach program, with Mr. Gleason as solo organist and Mr. Huftader directing the choral service and the anthems: Organ, "O Man, Thy Grievous Sin Bemoan" (Chorale Prelude); chorale, for the congregation and the choir, "Now All the Woods Are Sleeping"; Magnificat in B flat, Stanford; motet for double choir unaccompanied, "Be Not Afraid"; organ, "I

Cry to Thee, O Lord" (Chorale Prelude); chorale, for congregation and choir, "Commit Thou All Thy Griefs and Ways into His Hands"; chorus for double choir (from "St. Matthew Passion"), "In Tears of Grief, Dear Lord, We Leave Thee"; chorale (for the choir alone), "Be Near Me, Lord" (from "St. Matthew Passion"); organ, "O Spotless Lamb of God" (Chorale Prelude).

On Sunday, April 2, the following program was given at St. John's by Charles R. Nicholls, Mus. B., of the faculty of the Eastman School, Rochester: Five Chorale Preludes, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; Sarabande (Partita in E major) and "Corrente e Siciliano," Karg-Elert; Toccata in D minor, Reger; Andante from "Romantic Symphony" (arranged for organ by Mr. Nicholls), Howard Hanson; Finale, "Let There Be Light," Edward Royce.

Continuing the Saturday musical half-hours at St. Paul's Cathedral a program was given April 1 by Jessamine Long, soprano, and DeWitt C. Garretson, organist. Mr. Garretson played: Prelude and Fugue in B, Boely; Chorale Prelude, "In Thee Is Joy," Bach; "Ave Maria," Cherubini; Adagio from Sixth Symphony, Widor.

On April 8 the program was given by Joseph Phillips, baritone, and Helen G. Townsend, organist, with DeWitt C. Garretson as accompanist. Miss Townsend played: "Scherzo in Modo Pastorale," Rogers; "Christus Resurrexit," Ravanello; Chorale Prelude, "Jesus, Joy of Man's Desiring," Bach.

On April 15 the program was given by Dorothy Curry, soprano, and DeWitt C. Garretson, organist. Mr. Garretson played: Prelude to "Parsifal," Wagner; "March of the Grail Knights," from "Parsifal," Wagner; "Good Friday Spell," from "Parsifal," Wagner.

Miss Marta Elizabeth Klein, A. A. G. O., of New York wrote from Paris that she was having a delightful time visiting famous churches and hearing some of the organs. Miss Klein returned to America shortly after April 1.

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WILLARD IRVING NEVINS, EDITOR

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Executive Committee.

The executive committee meeting at the Manhattan Towers Hotel, New York, April 10 at 5:15 p. m. was devoted to reports from the public meetings, finance and convention committees. Plans for the Chicago convention are taking form and will be announced shortly.

Two state organizations are holding annual meetings. The New Jersey council's rally day is to be held in Trenton May 17 and the Pennsylvania council has its convention May 7, 8 and 9.

Ready for Harrisburg Convention.

The thirteenth annual convention of the Pennsylvania council, National Association of Organists, will be held in Harrisburg May 7, 8 and 9. Dr. William A. Wolf, president, announces a program which includes a vast variety of musical fare as follows:

Sunday, May 7, in addition to special musical presentations in various churches, the Harrisburg chapter will sponsor a musical service featuring local talent in Christ Lutheran Church.

Monday evening, May 8, at the Fifth Street Methodist Church, Alexander McCurdy, Jr., of Philadelphia will give a recital. A reception will follow.

Tuesday morning, at the Market Square Presbyterian Church, the Rev. Herbert B. Satcher, vicar of St. Aidan's Chapel, Cheltenham, noted hymnologist, will deliver a lecture dealing with various phases of hymnology. Following a luncheon at the Pine Street Presbyterian Church, Julian R. Williams of Sewickley will play a recital.

In Salem Reformed Church at 4:30 a piano and organ recital will be presented by members of the Harrisburg chapter, followed by a banquet. In the evening at 8:30, at St. Stephen's Cathedral, a chorus, under the direction of Alfred C. Kuschwa, will take part in a festival service.

Harrisburg chapter, sponsoring the convention, assures social and entertaining features and extends an invitation to all organists, choirmasters, the clergy and the public in general to attend the sessions and recitals of the convention.

Busy Season in Portland and Bangor.

The Portland, Maine, chapter has held a meeting on the third Monday morning of every month and each time an informal organ recital was given by chapter members. Programs were selected to be historically interesting to the organist rather than to the lay listener. Dr. Will Macfarlane played the Reulke "Ninety-fourth Psalm" and a Ritter sonata; Alfred Brinkler played a Rheinberger and a Merkel sonata; John E. Fay played modern French music. A morning was devoted to organ music preceding Bach and a meeting to be held will be devoted to Cesar Franck. At one of the meetings in St. Luke's Cathedral Bach's Passacaglia was given a very finished performance by Miss Ruth Rumery, a pupil of Alfred Brinkler.

The Bangor chapter has also been busy with a meeting every month, when such subjects as the following were discussed: "Bach, His Life and Works," "Chorales and Chants," "Hymns," "Organ Building, Past and Present," "Organists of the Seventeenth Century," "Organists of Today." The various discussions were led by Mrs. Edith Tuttle, Miss Mabelle G. Ames,

Miss Witham, Mrs. Mehan, Miss Helena M. Tewksbury, Mr. Hobbs, Mr. Prescott, Miss Chandler, Mrs. Jenkins, Miss Cushman, Mrs. Hathaway, Miss Nickerson, with Miss Ames as chairman of the program committee. This chapter also sponsored two Lenten services at the First Baptist Church and at the Hammond Street Congregational Church, Bangor, Maine.

ALFRED BRINKLER, State President.

Mrs. Lockwood at Newark.

The membership of Union-Essex chapter was afforded a genuine treat when Mrs. Charlotte Lockwood was guest at its regular meeting, held at the Park Presbyterian Church, Newark, Monday evening, March 20. Mrs. Lockwood, whose distinctive organ playing has won her wide admiration, was both recitalist and lecturer. She pictured in a most interesting manner her six months' stay in Europe, where she studied under Ramin, and presented intimate sidelights on the customs of the people with whom she was associated. For the second part of the program Mrs. Lockwood utilized the resources of the four-manual Austin organ in presenting these works of three German composers: Chorale Fantasy and Toccata, Adagio and Fugue in C major, Bach; "Benedictus," Reger, and Chorale Improvisation on "In dulci jubilo," Karg-Elert. Her flawless playing, which was characterized by rare and colorful effects, was an inspiration to all present.

Preceding the main event of the evening there was a short business meeting conducted by our president, Russell S. Gilbert, who expressed his appreciation to Mrs. Lockwood and to Mrs. Nellie Blasius, organist and director of the Park Church, for her kindness in giving us the use of her church and organ for the evening.

ROBERT A. PEREDA, Secretary.

Central New Jersey Chapter.

The Central New Jersey chapter held its monthly meeting Monday evening, April 3, at the Greenwood Avenue M. E. Church, Trenton. A quartet directed and accompanied by Mrs. Norman Hartman assisted members of the chapter in a recital program, which was as follows: "Te Deum Laudamus," Claussmann (Edward W. Riggs); "Low Breathing Wind," Coleridge-Taylor, arranged by Ambrose; "Dreamy Lake," Hadley, and "Thou Art the Night Wind," Harvey Gaul (sung by the quartet); Cantabile, Franck (Caroline Burgner); "Canyon Walls," Clokey (Mrs. Carl Myers); "Ciaccona," Pachelbel, and "Epithalamium," Woodman (Carlotta Davison).

A short business session followed the recital, and the evening ended with games and refreshments in the Sunday-school room.

EDITH MAGOWAN, Secretary.

Monmouth Chapter.

The Monmouth chapter held its April meeting at the home of the president, J. Stanley Farrar, in Rumson, Thursday evening, April 6. There was the customary good attendance. While it is still out of the question to do anything to raise funds in this section, due to conditions here at the shore, plans were made for a spring concert.

General music conditions and problems of the churches from the standpoint of the organist were discussed. Lenten and Easter programs in the various churches were announced by the individual organists.

Music week will have many attractive programs throughout the chapter.

HELEN E. ANTONIDES, Secretary.

Lancaster Chapter Hears Williams.

The Lancaster chapter did honor to itself in the cause to advance the higher standards of organ music when its guest recitalist, Julian R. Williams, played an outstanding recital on the magnificent organ at the Covenant U. B. Church Thursday evening, March 16. The performance was marked by

elegance, symmetry and grace, and in a public auditorium would have brought vigorous and prolonged applause. Mr. Williams revealed his command of technique and refinement of interpretative faculties in this program: Variations from Concerto in F minor, Handel; Chorale Preludes, "Rejoice, Christians" and "Lord, Hear the Voice of My Complaint," Bach; Concerto No. 2, in A minor, Bach; Pastorale, Franck; Sketch No. 4, in D flat, Schumann; Intermezzo in A minor, Reger; "Impressione Gotthique" (from the original manuscript), Edmundson; Prelude to Act 3, "Die Meistersinger," Wagner; "School of the Little Fauns" (arranged for organ by Mr. Williams), Pierne; Finale to the Third Symphony, Verne.

This recital was the seventh of a series of events sponsored by the chapter to foster the advancement of the best organ and ecclesiastical music.

Williams Plays at Norristown.

The Norristown chapter presented Julian R. Williams, noted organist of Sewickley, Pa., in a recital at Christ Reformed Church, Norristown, March 14. His program was as follows: Variations from Concerto in G minor, Handel; Chorale Preludes, "Rejoice, Christians" and "Lord, Hear the Voice of My Complaint," Bach; Concerto No. 2, in A minor, Bach; Prelude, Fugue and Variation, Franck; Sketch No. 4, in D flat, Schumann; "School of the Little Fauns," Pierne; "Impressione Gotthique," Edmundson; "Dreams," Wagner; Finale, Third Symphony, Verne.

Reading Chapter.

The Reading chapter held a Dickinson night for its fifty-fifth public recital in the Lutheran Church of the Holy Spirit April 2 with Miss Marguerite A. Scheifele in charge. The organists were assisted by the choir of the church. All of the numbers were works of Dr. Clarence Dickinson. The program follows: Processional, "All Hail the Power of Jesus' Name"; greetings by the Rev. Charles G. Beck, pastor; Reverie, played by Kenneth Christman; anthem, "By Early Morning Light," Reimann-Dickinson (Dorothy Haman, soprano); Intermezzo ("Storm King" Symphony), played by Carroll W. Hartline; soprano solo, "God, My Shepherd," Bach-Dickinson (Dorothy Haman); Berceuse, played by Bernard Leightheiser; anthem, "List to the Lark"; Andante Serioso, played by Rachel Marcks Large; Lord's Prayer, benediction and recessional hymn, "Onward, Christian Soldiers."

The final public recital for the season will be held in St. Stephen's Reformed Church May 7, with Earl W. Rollman in charge.

Pottsville Honors George B. Nevin.

Soloists and choirs of six churches joined in a program in honor of Dr. George B. Nevin which was held under the auspices of the Pottsville chapter in the First Methodist Episcopal Church, Pottsville, Pa., Monday evening, Feb. 27. Dr. Nevin spoke on incidents in the life of a composer, after a cordial introduction by the Rev. Frank M. Gray. The program was composed of selections from the works of Dr. Nevin and two of the organ compositions of his son, Gordon Balch Nevin. The organ soloists were Miss Orrie Kaiser, Harold May, Lewis Dietrich and Miss Marie Kantner. The choirs of Trinity Lutheran, English Lutheran, First Methodist, Trinity Episcopal, First and Second Presby-

terian Churches, Pottsville, and St. John's Reformed Church, Schuylkill Haven, participated. The audience of nearly 500 filled the auditorium of the church. Mr. Nevin's talk was well received.

LEWIS DIETRICH, Secretary.

Staten Island, N. Y., Chapter.

At the meeting of the Staten Island chapter, held at the parish-house of Trinity Lutheran Church, Stapleton, Saturday, April 1, Reginald L. McAll, former president of the N. A. O. and author of an important book on hymnology, was the guest speaker. In an informal talk he gave many valuable hints on methods and training for practical church school music. Jack Zeluff, violinist, accompanied by Carlos Newman, played a Mozart Concerto and a Chaconne by Vivaldi. After the meeting the host, Charles L. Schaefer, organist of the church, invited those present to some refreshments.

C. L. SCHAEFER,
Chairman of Publicity.

Miami Chapter.

The Miami chapter held an interesting meeting March 28 at the home of Mr. and Mrs. Louis D. Gates, who graciously offering the use of their Möller organ to the association. On this occasion Mrs. Hannah Asher, organist of Temple Israel in Miami, gave an outline and historical sketch of the musical service in the Reformed synagogues. This music is very different, Mrs. Asher said, from that in the orthodox synagogues, where the traditional Hebrew music is still used. Playing examples of the modern Jewish service, Mrs. Asher showed how far removed most of it is from traditional Hebrew music. Miss Bertha Foster assisted in the demonstration by playing the organ parts of several selections while Mrs. Asher played the choir part on the piano. The effect was delightful and educational.

Annie Laurie Lee, member of the local chapter, gave a recital under the auspices of the N. A. O. at Trinity Methodist Church April 10. She was assisted by William James Lee, baritone. Mrs. Lee has a brilliant organ technique and pleased the large audience by her interpretation. The organ program follows: Fantasia in G minor, Bach; "Entr'acte Gavotte de Mignon," Westbrook; "Dawn" and "Cuckoo," from "Summer Sketches," Lemare; March from "Nutteracker," Suite, Tschaiowsky; Third Chorale, Franck.

Kentucky Chapter.

The Kentucky chapter held a meeting Monday evening, April 3. The program was devoted to a discussion of hymns and anthems. The choir of Christ Church Cathedral, consisting of men and boys, under the direction of Ernest Arthur Simon, choirmaster and organist, presented Stainer's "Crucifixion" on Palm Sunday at choral evensong and Gaul's "Passion" in its entirety Maundy Thursday, April 13. These were both outstanding renditions.

The choir of St. Andrew's Episcopal Church rendered "Olivet to Calvary" by Maunder, April 6. Mrs. Albion Cornwall is organist and director.

Farris A. Wilson, organist and director at the Fourth Avenue Methodist Church, assisted by the choir, presented Maunder's "Olivet to Calvary" Sunday, April 9.

The choir of the First Christian Church, under the direction of Florence Montz, recently rendered Verdi's "Requiem."

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

St. Stephen's College Has Unique Program; Recitals Given Daily

By DR. CARL A. GARABEDIAN

St. Stephen's College, Annandale-on-Hudson, N. Y., April 10, 1933.—Editor of THE DIAPASON: A brief account of the development of organ music at St. Stephen's during the past four years may be of interest to your readers—especially since it has culminated in a unique program of daily recitals at which we are presenting only outstanding works for the organ and transcriptions from the masters.

When I entered upon my duties as organist of St. Stephen's College in September, 1929, the prospects were far from inviting. There was evensong to be played every weekday except Saturday, an elaborate choral Eucharist on Sunday mornings, and weekly rehearsals with the choir. Moreover, all this was to be only an incidental matter—to be carried along with a full teaching schedule in mathematics!

At the outset, in order to assure accurate and smooth performance, it seemed virtually necessary to write out appropriate Gregorian harmonies for the various masses used and for a large part of the manual of plainsong. This was a time-consuming affair, but in the end it proved time-saving. Routine matters involved in the orders of service were not completely in hand until the season of 1929-1930 was almost over.

The orders of service being fixed, the post offered, by way of features susceptible of extension and development, only the prelude and postlude material and, possibly, recitals. Fortunately, a genuine interest in organ music was shown by a few students, some of whom had played the organ. But our chapel organ was hardly the instrument with which to foster this interest. It was an old two-manual tracker, of uncertain origin, with the following specification:

GREAT.

Viol di Gamba, 8 ft., 56 pipes.
Stopped Diapason, 8 ft., 56 pipes.
Open Diapason, 8 ft., 56 pipes.
Octave, 4 ft., 56 pipes.
Flute, 4 ft., 56 pipes.
Trumpet, 8 ft., 56 pipes.

SWELL.

Dulciana, 8 ft., 56 pipes.
Stopped Diapason, 8 ft., 56 pipes.
Open Diapason, 8 ft., 56 pipes.
Octave, 4 ft., 56 pipes.
Oboe, 8 ft., 44 pipes.

PEDAL.

Bourdon, 16 ft., 25 pipes.
Violoncello, 8 ft., 25 pipes.

Since the trumpet was too blaring to be usable, the great was weak; the swell was still weaker, and was quite incapable of balancing the great. The full organ did not begin to fill the chapel; and with over a hundred male voices, the support of the organ was negligible. The ensemble did have a certain pleasing quality, although the only individual stop that counted for much was the swell oboe. But there was no "punch" in the organ; with any registration the general effect was colorless. Mediocre numbers and sentimental pieces sounded so poorly that no doubt could remain as to their lack of merit. Only music of substantial character could weather the ordeal of performance.

The few students who enjoyed organ music were, happily, eager to show their interest—by commenting favorably on the worthwhile postludes, or by expressing real concern when a postlude fell short of the mark. It was precisely this enthusiastic response that challenged the organist and forced him, gradually, to see to it that stronger numbers were added to the postlude repertoire.

Although I had served as organist at a number of colleges, I had never before experienced this demand for postludes worth listening to. I had to abandon, one by one, noisy postludes of the English school (many tricky enough to have cost hours of practice) and replace them with significant works for organ. Bach made a profound impression on the small but appreciative group of listeners; shallow numbers, on the other hand, left both audience and performer unmoved. I

observed that the music-loving students would stay for something good but walk out at something ordinary. Naturally it was up to me to give them the best at all times, for not to do so would have been an admission of the shortcomings of the organist. This explains why, in the first year, I began deliberately to build up the postlude repertoire. As yet the preludes had attracted no auditors; nevertheless, I continued throughout this year religiously to play a ten-minute prelude. This was at least a means of working up a prelude repertoire for possible future needs. As it turned out, I was able later to make full use of the material thus gathered.

During this first year, 1929-1930, we presented five half-hour recitals in the fall, two half-hour recitals in Lent, and a special alumni day recital. Elaborate program notes were provided for all these recitals. The attendance was excellent and the response warm enough to augur well for the future.

In the summer of 1930, through a combination of planning and good fortune, the organ was enlarged by the addition of a new chest to the swell. With this chest came four stops; these were not of striking quality, but they were later to be replaced by more useful ranks. At the same time the great was given new life by the installation of a twelfth and a fifteenth. Similar pipes had once been on the great chest, but some time before my arrival they had disappeared. Finally the pedal stops were extended to include C sharp and D. These various items were offered us at a figure commensurate with the small funds available, and we counted ourselves fortunate to be able to make any improvements at all. Incidentally, a certain opposition to changes in the organ had been overcome, and the introduction of the new chest provided accommodations for the pipes which were to follow.

In the fall of 1930, in response to requests, we again presented five half-hour recitals. This series featured Bach, Franck and other outstanding composers of the German and French schools. As before, detailed program notes were provided. This series was even better attended and more keenly appreciated than that of the preceding year.

By February, 1931, the much-hoped-for new pipes had been installed. These additions were made possible by very generous gifts from the Rev. George Dudley Barr of Clayton, N. Y., an alumnus of the college who was willing to contribute to a cause which held no promise of yielding any tangible return. If we include here also the oboe which Father Barr gave us in November, 1931, the above specification would be augmented by the following:

GREAT.

Fifteenth, 2 ft., 56 pipes.
Oboe, 8 ft., 56 pipes.
Gamba, 8 ft., 56 pipes.

SWELL.

Salicional, 8 ft., 37 pipes.
Voix Celeste, 8 ft., 37 pipes.
Cornet Mixture, 2 rks., 74 pipes.
Trumpet, 8 ft., 56 pipes.

The pedal stops had now twenty-seven pipes; the swell oboe was reduced to thirty-seven pipes, for it had been placed on the new chest to make way for the trumpet. In the swell-box and under expression, the old trumpet made a powerful contribution.

It cannot be too strongly emphasized that these additions and improvements put our organ for the first time in really serviceable condition. With the new pipes, and with a highly resonant building, there was at last something to thrill the listener—that something which is so woefully lacking in many large organs of today which present a far more imposing exterior and stop-list than ours. Bach now sounded glorious. Moreover, we had an instrument equal to the demands of the big works of the modern French school. There was body in all departments—a pedal big enough, when coupled, to carry the finale to Vienne's First Symphony and a swell capable of holding its own with the great in a work like the Doric Toccata.

In the spring, taking advantage of the larger resources of the organ, we presented a more ambitious group of recitals—three historical and three for Lent and Easter. The interest of the students was now growing rapidly, judging from the attendance and from

Dr. Carl A. Garabedian



the encouraging comments of the listeners.

Early in the season of 1931-1932, a further gift from Father Barr enabled us to remove the dummy pipes from the front and side of the organ chamber and replace them with copper mesh. The resulting gain, both in volume and in quality of tone, was a delight. We had crowded the chamber to capacity with new pipes; naturally the next move was to let the music out.

It was in the middle of this season that one of my students, Mr. Meissner, was "broken in" as tuner and general repair man. We needed someone who was always at hand, since repairs had to be made on short notice and only too frequently. With Mr. Meissner taking care of the organ, its condition improved rapidly; and, incidentally, the organist's disposition improved at the same pace—and his laundry bill went down!

This third year was a notable one in point of repertoire. By this time the prelude and postlude material had accumulated sufficiently to suggest a novel departure in the program scheme. We installed a small bulletin-board in the chapel entry and posted throughout the year, with unfailing regularity, the program for each day and for the day following. On this plan recitals were frankly abandoned; those who made inquiry were told that the prelude and postlude, both by the same composer, constituted virtually a daily recital. This worked beautifully. Attendance and appreciation leaped ahead—and, what is more, a few began to come early to hear the prelude. This, of course, was precisely what we had been anticipating.

Also, in this third season, the interest of the students began to manifest itself in new ways. Many asked for guidance to literature on the organ, on composers and on organ compositions. *The Lyre Tree*, the college newspaper, ran articles stressing the cultural values of organ music and a number of special articles on composers for the organ. It was apparent that the enlarged organ and the stronger repertoire were making an impression.

Throughout the season of 1931-1932 the organist was constantly engaged in a weeding-out process, striving always to add more solid items to the repertoire and to make more attractive the programs of the daily miniature recitals. The fact that the audience was becoming highly critical made it necessary to select for performance only the best. Naturally there could be no reaching a goal in so ambitious an undertaking. But much progress was made: slowly but surely better programs were built and a finer schedule was mapped out for the season which was to follow.

By September, 1932, appreciation had reached a high level, and the only innovation for 1932-1933 was to further the interest shown by posting daily the programs for the ensuing week. This is the plan which is being followed at the present writing. On this scheme, which enables the students to look well

ahead to coming programs, the attendance this year has increased at both prelude and postlude. Indeed, our project may now be said to be realized; the daily recitals have become an established feature.

In *The Lyre Tree* for Nov. 11, 1932, the student sentiment was well expressed in an editorial which said in part:

The interest shown in organ music is greater this year than ever before. A certain group of students looks forward to the short recitals given every evening before and after the chapel service, and finds in that time by far the most enjoyable moments of the day. * * * Music has a deep spiritual content and significance that those who listen to it come to know. It is the most powerful medium there is for the expression of one's emotions. It is as vital as life itself. By listening regularly to these programs, it is possible to develop a taste and an appreciation for music that will be a life-long source of pleasure and joy. Everyone has this opportunity to hear performed daily the works of the great masters, and to some of us an overwhelming beauty has been revealed.

Here is evidence that the regular listeners, some in their fourth year now and about to graduate, have been deeply influenced by the organ music. It is also the fourth year for the organist; and it should be said that to him, as well as to the listeners, "an overwhelming beauty has been revealed."

It might not be desirable, even if space permitted, to give here the complete program schedule of daily recitals and Sunday morning preludes. But it is in place to attempt some appraisal of the quality of the music presented. Accordingly, we have compiled some statistics which throw light on this question.

At evensong the prelude varies in length from ten to twelve minutes; the postlude takes from five to ten minutes. Both are by the same composer and constitute what we have termed the week-day recital. With these programs we group also the fifteen-minute Sunday morning preludes, and discover the following facts: We are playing this year (Sept. 25, 1932, to June 12, 1933) nearly as many transcriptions as original works. The following composers are represented, the number after the name indicating the number of program hearings accorded to each: Franck, 22; Wagner, 19; Bach, 18; Mendelssohn, 14; Widor, 13; Rheinberger, 10; Beethoven, 9; Brahms, 9; Handel, 8; Mozart, 7; Vienne, 7; Böellmann, 5; Debussy, 4; Guilmant, 4; Karg-Elert, 4; Bizet, 3; Chopin, 3; Gigout, 3; Liszt, 3; Borodin, 2; Dubois, 2; Grieg, 2; Noble, 2; Paderewski, 2; Rimsky-Korsakoff, 2; Schubert, 2; Tschaiakowsky, 2; Boëly, Bruch, Buxtehude, Dallier, Dvorak, Haydn, MacDowell, Rachmaninoff, Ravanello, Ravel, Reger, Saint-Saëns, Schumann, Sibelius, Williams. In connection with half a dozen special programs which involved more than one composer, we also presented works by the following: d'Aquin, Bimboni, Buck, Conperin, Harwood, Higgs, Lutkin, Malling, Martini, Pachelbel.

It is immediately obvious that we are leaning heavily on the masters. This is because we discovered, as the project developed, that the lesser composers suffered by comparison with the first-rate men. We have come gradually to a point where we are performing mostly the works of Franck, Wagner, Bach, Mendelssohn, Widor, Rheinberger, Beethoven, Brahms, Handel, Mozart and Vienne. If this is a disclosure of our own taste, we feel that it is equally an index of the student appreciation. For these programs grew out of a demand for the best on the part of students, who, of their own accord, spurned the commonplace. And the whole development we have been describing bears witness to the fact that, with faithful listening, taste becomes rapidly discriminating.

In conclusion, it may not be amiss to give a few figures of purely statistical interest. By June we shall have played 832 services at St. Stephen's—an average of 208 a year. Incidentally, the grand total of our performances is thus brought to 2,222. We have managed to spend yearly about one-sixth of our stipend in augmenting our library of organ music. The number of hours spent in practice and in organization of material we have not attempted to compute.

Organs of Germany and Their Influence on the Present Day

By HOWARD D. MCKINNEY

Second Article.

The author hereby acknowledges the following sources for information contained herein:

- E. Flade: "Der Orgelbauer Gottfried Silbermann."
E. Rupp: "Die Entwicklungsgeschichte der Orgelbaukunst."
A. Schweitzer: "Deutsche und Französische Orgelbaukunst und Orgelmusik."
K. G. Fellerer: "Orgel und Orgelmusik."
C. Mahrenholz: "Die Orgelregister."

The American organ world has recently heard a great deal about the Silbermann organs; during such developments as have been taking place in this country within the past years it is perhaps but natural that the name of this famous old German builder, after having languished in oblivion for decades, should suddenly spring into an almost obsequious prominence. And events as recent as the opening of the new organ in the Church of St. Mary the Virgin in New York City have shown that some of those who invoke this great name of Silbermann are not quite sure of what they are talking about. For, fine as these modern organs are, with their brilliant ensemble and powerful swirls of tone, they are as antithetical to some of the Silbermann ideals as anything that could be imagined; and to say that these modern ensembles are patterned after those of the old Saxon builder—a statement that was widely current at the organ opening just referred to—is to commit a grave error.

It is impossible for words to convey to those who have never heard it the characteristic features of this Silbermann tone. To say that it has a peculiarly silvery clang and a delicate preciseness of intonation unfortunately means very little; to talk about its interfusing coherence, or its peculiar floating pervasiveness, or the absolute clarity of its different registers in all the tonal ranges, low, middle and high, is of small benefit to those whose ears are used to the punch and power of the modern voicing. Perhaps a brief historical account of the background out of which these characteristics developed will be of aid in understanding their exact nature.

As was suggested in the preceding article of this series, the Baroque organ had as its fundamental principle a foundational ensemble built up out of carefully integrated units. Through a peculiar series of circumstances it was developed in Germany during the eighteenth century by a fusing of the ideals of three nationalities as to organ building—those of the French, the Italian and the earlier German. An examination of the specifications of seventeenth century organs in these three countries will show as striking differences of opinion as to what constituted a good ensemble as those held by our American builders today! An Italian organ of the period, as might well be expected, was developed according to the ideals of a vocal ensemble; the voice has always been the determinative influence in Italian music and so we find plenty of mixtures and some celestes in the Italian specifications in order to give the tone soft warmth and vocal brilliance. This is in strong contrast to the outstanding individuality of the separate voices to be found in the German organs of the same period. According to Antegnatis' "L'Arte Organica in Ricicari" (1608) the organ of St. Mark's in Milan had this specification:

- Principale Bassi, 16 ft.
Soprani, 8 ft.
Ottava Bassi, 8 ft.
Soprani, 4 ft.
Quinta Decima, 4 ft.
Flauto in Duodecima.
Flauto in Ottava Bassi, 8 ft.
Soprani, 4 ft.
Piffaro, 2 ft.
Principale Grosso Soprani, 8 ft. (16 ft. in Pedal).
Decima Nona, 2½ ft.
Vigesima Seconda, 2 ft.
Vigesima Sesta, 1½ ft.
Vigesima Nona, 1 ft.

The French organ, on the other hand, was developed from the purely instru-

mental standpoint, with several departments, each of them constituting a complete unit. Andreas Silbermann (the brother and teacher of Gottfried), who was greatly influenced by the classic school of French organ building, installed an instrument in the Church of St. Pierre-le-Vieux in Strassburg in 1707 that was copied exactly from the traditional French classic scheme of an earlier period:

GRAND ORGUE.

- Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
Prestant, 4 ft.
Quinte, 2½ ft.
Doublette, 2 ft.
Cornet, 5 rks.
Fourniture, 4 rks.
Cymbale, 3 rks.
Trompette, 8 ft.

POSITIF.

- Bourdon, 8 ft.
Prestant, 4 ft.
Nazard, 2½ ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Fourniture, 3 rks.

PEDAL.

- Soubasse, 16 ft.
Octavebasse, 8 ft.
Trompette, 8 ft.
Claron, 4 ft.

The organ in the Castle Church at Grüningen, the specification of which was given in the preceding article, may be said to be fairly representative of the German organ of the seventeenth century; there are a large number of individual "solo" stops and a truly magnificent pedal. The reasons for such a specification may be understood if we examine some of the organ music of the period, such things as are contained in Straube's "Alte Meister des Orgelspiels." The blending of the characteristic features of these three types of organs and the emergence of a composite instrument incorporating the best features of each is one of the most interesting studies in the whole history of the organ. It introduces us to some builders whose names are quite unfamiliar, Arp Schnitzger and Eugene Casparini, as well as to the two great figures in the Silbermann dynasty, Andreas and Gottfried.

In 1624, in the little town of Sorau (situated northeast of Dresden in what is now Silesia), a son was born to an organ builder of the good German name of Caspar; there was much rejoicing, for the boy could be depended upon to carry on the family tradition and maintain the reputation of Sorau as an organ building center, a reputation that had been growing steadily since the fifteenth century. Eugen Caspar was apprenticed to his father until he was 17 and then started out on the customary *Wanderschaft*, an essential part of the regular training of a German apprentice. His wanderings led him into Bavaria, where he stayed three years, and then on into Italy, the goal of all artistic-minded Germans. Here he settled for forty years, building and repairing some of the largest instruments in the north of Italy. During this period he found it advantageous as many a foreigner had before him and many have since, to acquire a native-sounding name. The Teutonic "Caspar" was metamorphosed into the Italian Casparini, and this was kept until the end of his long career, even after he had returned to his native section and built his great masterpiece.

At the age of 73 Casparini was fortunate enough to obtain the contract to build a large organ for the Church of SS. Peter and Paul, in Görliitz, one of the largest Silesian towns. This magnificent building, even today one of the finest Gothic churches in Germany, had been partly destroyed by fire in 1691 and its new organ, built only a few years previously, was a total loss. Casparini's foreign reputation seemingly so impressed the local magistrates that he obtained the contract against the bids of three local men and started work in 1697. At great cost and labor he had brought some materials back with him from Italy, and these were used in the new instrument; it took him six years to finish the contract and he received something between 11,000 and 25,000 thalers for it (the authorities differ), a sum roughly equivalent to \$16,500 to \$37,500 in present-day values.

The specification of this instrument of fifty-seven registers and three man-

H. William Hawke



THE BOYS OF ST. MARK'S CHOIR, Philadelphia, H. William Hawke, organist and choirmaster, numbering thirty-two, sang in the complete concert performance of "Parsifal" under Stokowski, on March 31, April 1 and 3. They constituted the chorus for the soprano and alto parts in the first and third acts. The *Philadelphia Record* said the boys' voices were "particularly successful in providing that pure, disembodied color which the master drew from his palette to irradiate the exalted music in their choruses." The *Philadelphia Evening Bulletin* critic reported that the work of the chorus was "excellent in precision, tonal quality and balance, the boys' voices adding something to the ethereal effect," while the *Philadelphia Public Ledger* said "the choral contribution here was made by men and boys only, the prolonged concluding notes of praise and thanksgiving to the Saviour seeming fairly to open the gates of paradise."

The work was sung in German, and Mr. Hawke's boys did their work from memory.

uals shows how strongly Casparini had been influenced by his years in Italy. It includes a blend of the native German ideas and those which his Italian practice had proved to be advantageous. Flade gives a very detailed description of the various registers of this Casparini masterpiece; the complete stop-list is worth considerable study in conjunction with that of the Grüningen organ of the preceding century:

UPPER CLAVIER.

- Gedeckt, 8 ft.
Hautbois, 8 ft.
Prinzipal, 4 ft.
Octav, 2 ft.
Quintassnat, 1½ ft.
Sedeima, 1 ft.
Scharff Mixtur, 2 rks.

MIDDLE CLAVIER.

- Prinzipal, 16 ft.
Bombart, 16 ft.
Prinzipal, 8 ft.
Vox Humana, 8 ft. (a labial celeste).
Viola di Gamba, 8 ft.
Rohrflötenquint, 5½ ft.
Superoctav, 4 ft.
Salicet, 4 ft.
Gedeckt, Pommer, 4 ft.
Offene Flöte, 4 ft.
Quinta, 2½ ft.
Plochflöt, 2 ft.
Zynck, 2½ ft. and 1 3/5 ft. (Sesquialtera).

- Mixtur, 3 rks., 1½ ft., 1 ft. and ¾ ft.
Rauschpfeife, 2 rks., 2½ ft. and 2 ft.

LOWER CLAVIER.

- Quintaden, 16 ft.
Prinzipal, 8 ft.
Unda Maris, 8 ft. (narrow scaled Prinzipal Celeste).
Ottava, 4 ft.
Gedeckt Flaut Doux, 4 ft.
Spitzflöt, 2½ ft.
Sedeima, 2 ft.
Glocklein Thon, 2 ft.
Super Decima, 1 ft.
Cornetti, 3 rks., 5½ ft., 4 ft. and 3 1/5 ft.
Scharff, 2 rks., 1 ft.
Cymbel, 2 rks., 1 ft. and ½ ft.

PEDAL.

- Gross Prinzipal Bass, 32 ft.
Octav Bass, 16 ft.
Bourdon, 16 ft.
Fagott, 16 ft.
Quintaden Bass, 8 ft.
Tubalflöt, 8 ft.

- Gemshorn Bass, 8 ft.
Krumhorn, 8 ft.
Tromba, 8 ft.
Gross Quinten Bass, 5½ ft.
Tubalflöte, 4 ft.
Jubal, 4 ft.
Super Octav Bass, 4 ft.
Jungfernegal, 4 ft.
Mixtur, 12 rks., 2 ft.
Mixtur, 5 rks., 2 ft.
Bauernflöte, 2 rks., 1½ ft. and 1 ft.
Cymbel, 2 rks., 1½ ft. and 1 ft. (non-repeating).

Casparini evidently took the Grüningen organ as a model in so far as his pedal organ was concerned, for his Italian prototypes, with their very meager pedals, were of no help here! The noteworthy feature of the scheme, however, is its firm grounding on the foundations of 16-ft. and 8-ft. tone, with the upper work in proportion; two celestes are included, but only five reeds—one of them still of the "regal" type.

The present-day visitor to the Church of St. Peter and Paul in Görliitz has still the opportunity of seeing the original case of this Casparini organ, although its tonal appointments have undergone sad changes and modernizations. There are a number of amusing evidences of the Baroque period in the casework, executed by a contemporary wood-carver, Buchau by name—no less than seventeen "sunbursts" made up of small pipes arranged in circles and accommodating many of the pipes of the great twelve-rank pedal mixture; fifteen angels carved out of wood, each one holding to his mouth a trumpet of 8-ft. pitch (one of the pedal reed pipes!) and some of the usual accessories of the time, cuckoo and nightingale bird-calls, a large-size drum, and a cross bedecked with little bells that was capable of being turned on its axis and thus sounding the *glöckchen*. (And some of us are ready to exorcise chimes and harps from modern specifications!)

The organ was finally ready in 1703 and was examined by a distinguished committee, one of whose members left posterity a complete account of this notable instrument. The venerable builder did not have long to enjoy the fame which this new organ was to bring him, for three years after its completion, in September, 1706, he died at the age of 82. His son carried on the Casparini traditions and employed many of the innovations which his father had introduced.

While Casparini was laboring at Görliitz there came into his employ a 19-year-old apprentice who had fled thither from his native hamlet in Saxony to escape the required Saxon military service. It was thus that Andreas Silbermann came into direct touch with Casparini's ideals of organ tone, and this apprenticeship with the German-Italian master was to affect his own work at a later period. Silbermann was the son of one of the petty officials at Castle Frauenstein, just outside of Freiberg, Saxony, and had another brother who became an organ builder, Gottfried, born in 1683, five years after Andreas. (The descendants of Andreas likewise numbered organ builders in their ranks; there were four sons and three grandsons who followed that profession.)

Andreas left Görliitz before Casparini had finished his organ and spent considerable time in wandering through Germany, finally bringing up in Alsace in 1700. He became so attached to this part of the country that we find him two years later becoming a citizen of Strassburg, and he spent the rest of his active life in this attractive city. During this same year of his establishing himself as a Strassburger (1702) his younger brother Gottfried came on to join him and to learn the organ building profession. Gottfried had tried to settle himself in various trades after his school years were over, but he was too high-spirited to be confined in any routine and he escaped the confines of his provincial Saxon surroundings and made his way on foot across Germany to join his brother in Strassburg and to take up the profession which later he was to honor signally.

One of the most significant events in the careers of the two Silbermann brothers was the departure of Andreas for Paris in 1704 to study the organs there and to work with the contemporary builders; Gottfried was left to keep the Strassburg establishment. For two years Andreas was in Paris, working

with Francois Thierry in rebuilding the large organ in the abbey of St. Germain-des-Prés. Thierry was a clever builder, thoroughly versed in the principles of the French school, and Silbermann was not long in absorbing these ideas and making them part of his working capital. If there is any question as to how strongly Andreas Silbermann was affected by the French school of builders, compare his specifications with the ideas of Dom Bedos, who codified and set down the classic French principles in his "L'Art du Facteur d'Orgues" in 1766. Somehow it seems perfectly natural that Strassburg, which has alternated so often between French and German domination, should have been the place where this blending of the French and German styles took place; and it is no accident that the recent "Alsatian reform movement" looking for a re-establishment of the older ideals in organ building likewise should have come out of Strassburg under the leadership of Albert Schweitzer and Dr. Rupp.

The three outstanding works of Andreas Silbermann after his return to Strassburg from Paris were the organs in the abbey churches at Marmoutier and Ebernünster, both of them within a few kilometers of Strassburg, and in the Strassburg Cathedral. Anyone who has visited the latter, with its happy blend of Romanesque and Gothic, of French and German, will never forget the beautiful Gothic organ case fixed high on the left wall of the nave; behind this is the organ which Andreas built in 1713-1716, changed and modified—it was partly destroyed in the war of 1870—and now almost completely useless. The original specification was magnificent and shows the Andreas Silbermann scheme of construction at its best:

POSITIF.

*Montre, 8 ft.
Bourdon, 8 ft.
*Prestant, 4 ft.
Flute, 4 ft.
Nazard, 2 1/2 ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Larigot, 1 1/2 ft.
Fourniture, 3 rks.
Cymbale, 3 rks.
Cromorne, 8 ft.

GRAND ORGUE.

*Montre, 8 ft.
Bourdon, 16 ft.
Bourdon, 8 ft.
*Prestant, 4 ft.
Nazard, 2 1/2 ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Cornet, 5 rks.
Fourniture, 4 rks.
Cymbale, 3 rks.
Trompette, 8 ft.
Voix Humaine, 8 ft.

RECIT.

Prestant, 4 ft.
Bourdon, 8 ft.
Nazard, 2 1/2 ft.
Doublette, 2 ft.
Tierce, 1 3/5 ft.
Fourniture, 3 rks.
Trompette, 8 ft.
Voix Humaine, 8 ft.

PEDALE.

*Montre, 16 ft.
Soubasse, 16 ft.
Montre, 8 ft.
*Prestant, 4 ft.
Bombarde, 16 ft.
Trompette, 8 ft.
Claron, 4 ft.

*These pipes were in the case.

It is unfortunate that the organ one hears now at Strassburg is not this Silbermann instrument, but one built by Merklin of Paris in 1873; it was largely due to an attempt to connect this choir organ with the older Silbermann that the latter is now such a wreck, or at least was when I visited Strassburg a few years ago. Perhaps in the meantime something has been done to restore the original. The two instruments in the former Benedictine abbey churches are still unchanged and give the organ pilgrim an opportunity of hearing Andreas Silbermann's early nineteenth century work.

There are some features about these organs of the Strassburger Silbermann that deserve special notice: 1. The essential differences of the manuals are strictly maintained. 2. The principal, carried throughout its complete family development, and the bourdon, used in its characteristically French manner—a full, round tone—are the only labial

stops used; none of the characteristic individual stops such as were common in the German organs of the time are found and so there is no "blurring" of the ground tone. 3. The famous Silbermann "Argentine Klang"—silver tone—was already in evidence.

Flade and Rupp give interesting details regarding the manner in which this light, silvery and yet beautifully balanced tone was produced; these same ideas were used by Gottfried Silbermann in his later German instruments and are worth particular notice today when our ideals as to ensemble are in a state of flux. There is nothing particularly secret about them; any curious organ fan can find them carefully elaborated in the books mentioned, but the general principles were these: Low wind pressures, and when we say low we mean *low*—not the five or six inches which the modern action demands and which our builders call low. Both Andreas Silbermann and Casparini usually employed a pressure of twenty-eight degrees, or about seventy mm., which, if my mathematical calculations are correct, means less than three inches. Of course, a purely mechanical action was used and the so-called "Schleiflade" or old-fashioned sounding-board. But anyone who is honest will admit with Schweitzer that on these old wind-chests and with these really low pressures the pipes produce a round, soft and *full* tone, whereas on our modern chests and pressures necessary for proper action response they produce a harsh, dry tone. "The tone of an old organ laps round the hearer in a gentle flood; that of a new one rushes upon him with the roar of surf." Generous scales which show an inclination to broaden in the upper registers are another factor in producing the Silbermann tone. Rupp gives these proportions that were usual with Andreas:

	C	c	cl	c2	c3
Principal, 8 ft.....	145 mm.	97	52	36	21
Prestant, 4 ft.....	86	50	31	19	12
Octave, 2 ft.....	44	26	16	12	8

Finally, the use of almost pure tin for the foundational stops and of an alloy of one part tin to two of lead for the others. The plates of tin out of which the pipes were cut were hammered, and if one examines these pipes today the marks of the hammer are clearly visible.

In this brief resume of the qualities of the Silbermann tone no mention has been made of the artistry and musicianship of the Silbermann brothers; perhaps, when everything was said and done, this was the factor which makes it difficult for us to recapture the magic of this tone. Someone with an uncannily fine ear and superb musical sense voiced these pipes; perhaps we have lost a taste for this sort of tone, but with all our advantages today I for one would like to see what might be done if our builders would seriously set out to duplicate the Silbermann tone. The results might surprise even those who are so enthusiastic about the "new deal" in organ construction!

[To be continued.]

Gauger Dedicates Two Organs.

Samuel B. Gauger, organist and choirmaster of Trinity Lutheran Church, Norristown, Pa., recently dedicated two new organs—a Kimball installed in Trinity Lutheran Church, Lansdale, and a Möller in Christ Lutheran Church, Mainland, Pa. March 25 Mr. Gauger was the guest recitalist in St. James' Episcopal Church, Lancaster, playing one of the annual series of Lenten recitals. The program in Lancaster was as follows: Triumphant March, "Sigurd Jorsalfar," Grieg; Chorale, "As Jesus Stood before the Cross," Scheidt; Choral Song and Fugue, Wesley; Scherzando, Tschai-kowsky; Toccata, "Suite Gothique," Boellmann; Prelude to "Lohengrin," Wagner; "The Thrush," Kinder; "Twilight Moth," Clokey; "Marche Slav," Tschai-kowsky. The program on the Kimball in Lansdale was as follows: "Hymn of Glory," Yon; Chorale, "So Fervently I Long for Thee," Bach; Toccata, "Suite Gothique," Boellmann; Andante, "Orfeo," Gluck; "Reve Angélique," Rubinstein; "Will-o'-the-Wisp," Nevin; Prelude to Third Act of "Lohengrin," Wagner; "Song of the Basket Weaver," Russell; Finale, Sixth Symphony, Widor.



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Works of Sowerby; His Symphony in G Subject of Analysis

By ALBERT RIEMENSCHNEIDER
Fourth Article.

Symphony in G, First Movement

The first movement of this symphony offers to the student an excellent opportunity to compare the work of the composer's early years with that of the present. I am referring to the chorale prelude on a melodic fragment from a motet by Palestrina, which was written in 1914, when the composer was barely 19 years of age! These two compositions have something in common and the sonata movement may very happily be said to be the fulfillment of the great promise which appeared in the earlier composition. Both movements are based upon the sonata form and the method of procedure is in many ways similar. It is interesting to compare both pieces side by side, especially in the matter of thematic development, and note that, although the earlier piece is of unusual import, the sonata movement has a considerable advantage arising from the background of greater maturity which the composer has attained through the intervening years of experience and serious application.

The movement opens with an introduction in G minor, the theme being stated very simply in octaves between the pedals and the left hand. An unusual feature of the theme here is the interpolation of the five-two meter in the third measure. In the fifth measure the theme moves to the upper voice and is extended to the eleventh measure, at which point the opening notes of the theme introduce a passage which leads into a solo presentation of the theme in the left hand. From here a considerable climax is developed to close the introduction. During the course of this climax the opening part of the theme is employed in the pedals. The main subject opens quietly in G major, with the theme in the upper voice beautifully harmonized. The various ways in which the theme appears during the exposition of the main subject is indicative of the color palette which Mr. Sowerby has at his command and reminds one strongly of the application which Bach makes in his harmonic coloring of the chorales.

The second subject enters softly on the swell strings with the change of signature to three flats, and appears in a variety of forms before leading into the development section. What was said above about thematic coloring by the presentation in different keys and with various changes of intervals applies here in even greater measure in the development. The theme is constantly being presented to view in a new light and at times, as in measure 157, both the first and second subjects unite to create new effects. In measures 163, 164, 165 and 166 a portion of the main theme appears as a solo accompanied by the second subject and introduces a considerable climax. Mr. Sowerby's happy faculty for making things more interesting as they proceed has a striking example here. A new start is made with more agitation than before and over a pedal note E. This part opens with the theme in the left hand, but changing from voice to voice as it develops, and makes use of the second subject before it reaches a tremendously effective climax with a peroration of the main theme. The development ends with a very effective peal of bells.

The return of the main subject is made in the pedals in measure 217 and is considerably shortened in comparison with its appearance in the exposition. The second subject enters in regular order in measure 237, but in measure 250 a change is made in order to make an allusion to the main subject, after which it resumes its normal progress.

The coda features a very unusual thing. The composer has built up a theme combining the striking features of the first and second subjects, which he presents in expressive manner. He also combines simultaneous presentations of both themes. The expressive and tender cast of the coda, with its

serene atmosphere, is probably the reason no need was felt to present a separate slow movement in this symphony. This fact, together with the stately pace of the passacaglia, would certainly make the usual slow movement of a symphony unnecessary.

It is indeed a far cry from the old standard sonata as represented by Rheinberger and Merkel to the present work, and the way lies rather over such a work as Widor's "Symphonie Romane." The principles of modern harmonic practice allow of a much freer treatment of thematic materials and the consequent coloring of the theme is an inevitable result and adds a very considerable variety, which was not possible in the older style. The matter of form and key relationships has also become greatly extended in scope. The whole result is that if the composer is really a master of the complex material, he finds a much more extended freedom in which to express himself and his ideas than was possible formerly.

It is true that the final result is a greater degree of complexity in every way, but this corresponds with our modern point of view in almost every other walk of life. There is a much greater state of suspense at all points of the modern composition, but this has been the tendency which has grown gradually with every really worth-while composer who has "broken through" into the light. One may safely assert that what is called "modernism" has come to stay. By this assertion is not meant that what was created in the past has lost its value. On the contrary, the best of each age was not of that particular time, but belongs to all time, and such composers as Bach, Mozart, Beethoven and Brahms can never grow old, no matter what new developments may arise.

Second Movement

The second movement, in five-four meter, is a masterpiece of musical structure in which the themes and various elements are so woven together as to form a texture comparable to a Gobelin tapestry. In form it is a rondo which may be divided into three main divisions. As the second and third divisions are really repetitions of the first division, each time, of course, introducing new rhythms and combinations, and even an important new theme in the middle of the second division, let us simplify the analysis by considering the first division in detail and expanding this as the interest continues to grow during the progress of the work.

The first seventeen measures consist of an introduction which hammers away at the characteristic quality of the movement as expressed in the word "sinister." At the eighteenth measure the main theme is introduced in the pedals. The melody of this continues for eight measures, whereupon a connecting passage of four measures appears, consisting of strong alternating chords which in the five-four meter of the composition establish a most unusual effect. This is then repeated in a varied form and in measure 33 an ostinato figure in the left hand introduces the melody of the subject in the upper voice, which appears here with tremendous power. In measure 43 an episode appears with various allusions to the introduction and, in measure 64, a descending passage of splendid cast leads directly into the second subject in measure 70.

This subject has two main characteristics which become more and more important with the progress of the piece. They are the rhythm of the opening measure, which is also interpolated between each appearance of the second theme, and the second theme itself, which appears in the form of chord progressions one measure later in the left hand. The whole second subject, which extends for forty-six measures—from measure 70 to 116—is over a pedal note E and is one of the most amazing pieces of writing over a pedal note in all organ literature. In fact, Mr. Sowerby seems to sum up his whole gospel of ostinato and pedal note treatment in this movement, and the effect is simply tremendous.

The composition up to this point decides the form. What follows is a development of the most interesting

nature. In measure 117 the introduction reappears clothed in the rhythmic feature of the measure which introduces the second subject. This rhythmic feature receives ever-growing importance as the piece goes on. In the fifth measure of this introduction the rhythm of the second subject itself is introduced. By the introduction of these different rhythms the composition reaches constantly toward an increasing state of animation.

At measure 133 the first subject appears again, accompanied by an ostinato figure in the right hand which is based upon the rhythmic introduction of the second theme. The same passages as they appeared before in the exposition follow with a more intense treatment and lead into the first subject, as before, with the effect heightened by a pedal ostinato of considerable daring. The episode again follows, but in a more agitated garb. The same passage as before introduces the second theme, but immediately before the appearance of the second theme the pedal introduces a third theme, which becomes an element of the utmost importance. The second theme appears this time in the upper part instead of the lower part. The pedal becomes much more active with passages, ostinato figures and elaborated pedal notes. The third subject is used to effect the return of the introduction, considerably shortened, which this time appears in the rhythm of the introduction to the second subject and in combination with the third subject. The reappearance of the first subject also carries upon it the third subject. The connecting parts are much the same as before except that the rhythm of the third subject is carried along in the pedals, as it is also at the reappearance of the first subject in the upper voice. The tenacious use of this third subject shows its importance in the mind of the composer.

The episode, in an even greater agitation than before, leads into the coda (measure 285) in which the second theme over an agitated pedal point receives a glorification and an apotheosis.

This is certainly not an easy composition to grasp, but there is so much depth of conception and food for thought that it should prove a welcome task to the organist who wishes to occupy himself with something which is truly worthy of his whole study and concentration. One must not let the dissonant character of the composition deter one from an exhaustive study. That resolves itself with further acquaintance, as it is entirely logical. What thus seems at first to appall will become friendly and unusually interesting with the proper study of the work. It is highly recommended as a splendid task for every organist worthy of the name.

Symphony in G, Passacaglia

In selecting for the third movement of his symphony the form of the passacaglia, Mr. Sowerby set up for himself a challenge which was to demand of him his utmost powers as a master of musical construction. More than 200 years ago the great Johann Sebastian Bach wrote a set of twenty variations and a triple fugue upon a subject of eight measures which has been the despair of composers to this day. The standard set by the immortal Bach was so high that most composers have been deterred from trying this form because they felt that there was nothing new to say through it, and yet we have some striking examples of the form. First in importance would come the last movement of Brahms' Fourth Symphony, which also partakes of the nature of the chaconne. Max Reger tried his hand at least five times at the form in his organ works and has given us a stupendous example in his opus 96 for two pianos. The great variation from Widor's Eighth Symphony is in kindred form and Rheinberger, Karg-Elert and other modern German composers give us examples, but not one of these has reached the heights to which Bach had soared. It is not at all impossible that Bach's Passacaglia will retain its crown for another century or two.

In his Passacaglia Mr. Sowerby presents a work which, with the possible exception of the Bach and Brahms works, will hold its own against all others. He shows his ingenuity and resourcefulness in composition in a

manner which should make us proud to say to the world: "Here is an American composer whom we recommend for world consideration without any restrictions." He shows his discriminating taste in his compilation of the theme, which is a gem of classic simplicity, and, in phrase and melodic structure, contains all that one could desire for a passacaglia theme. Upon this he composes thirty-three variations with such a variety of treatment and mastery of musical composition that he has not found it necessary to add a single measure as interlude or development to bridge over any weak or barren parts in his structure.

Noteworthy is the skillful manner in which he handles the approaches to his climaxes, his contrasting variations and the building up to his last tremendous climax. He has rightly recognized the necessity for a polyphonic basis for his work and the linear conception of his music finds in this form one of its happiest moments. He does not feel himself tied with a strict adherence to a certain number of voices in a variation, as there are at least five of the variations where he changes the number of parts during the course of a variation (14, 16, 19, 20 and 21). The number of voices used, which, by the way, is skillfully changed to afford the greatest amount of variety, runs from three to seven. As the composition nears its close the style becomes more and more free and harmonic in its treatment, but even in such a variation as the last one the linear principle is not deserted and we have it passing from single voices to that of whole chord progressions.

Let us number the variations, beginning with the theme as number 1 and the numbers running from 1 to 34, in order that we may investigate some of the interesting things which Mr. Sowerby does in the course of this work. In number 2 he shows us his love for the ostinato figure by repeating the germ motive four times before descending by degrees to the entrance of number 3. In this variation he uses a short germ which has the characteristic qualities of a sigh and mounts three stages on the notes of the triad on G. The next variation is an elaboration and intensification of the same idea, but beginning on the mediant instead of the tonic. For his fifth he uses as a germ the first four notes of the theme in an effective manner. The next variation becomes more bold and joyful and leads into the following one, where flowing chords give the effect of a silver sheen over the melody. Number 8 presents a solo treatment of a counter melody, and the ninth elaborates upon the idea contained in number 6. Number 10 prepares us for number 11 and both hark back to the seventh variation.

Beginning with the twelfth variation Mr. Sowerby starts to create more interest by introducing rhythmic changes of a varied sort, which come to a climax in the syncopated treatment of the thirteenth variation. The fourteenth presents again a free solo melody and then Mr. Sowerby begins to introduce a freer manner of treatment for variety's sake in numbers 15 and 16, the latter being woven around a pedal note on D. This culminates in a magnificent seven-voice arrangement based upon the thematic material of number 2.

Now follow, with a new start, combinations which show Mr. Sowerby's mastery of musical materials. Number 18 has a canon of the melody between pedal and upper voice. Number 19 has the theme in reversion and inversion in the upper voice against the theme itself in the pedals, while number 20 has the same combination intensified and starting on the tonic instead of the dominant as before. Number 21 brings the theme in the soprano in contrary motion to the theme in the pedals and number 22 has the theme in contrary motion in the middle part, the notes of the theme itself meanwhile being separated to give prominence to the middle voice. Variation 23 has the theme in contrary motion in the upper voice, while the part moving in fourths below this is used as a solo in the middle voice, with another voice progressing with varied rhythmic effect.

At this point a new start is made and a free melody is given to the left-hand part. A canon between the theme

in the pedal and the left hand characterizes the twenty-fifth variation and a canon between the free parts of the left hand and right hand the twenty-sixth variation. Strong rhythmic chords, accompanied by an upper pedal note on B, are used for the twenty-seventh, and for the twenty-eighth the melody moves to the left hand, while the upper voice carries a canon of the twelfth and the pedal part grows more active. The melody remains in the left hand for the twenty-ninth variation and appears in octaves in the thirtieth, accompanied by surging triplets.

For the thirty-first variation the upper voice takes the melody and the pedal takes the inversion of it, the whole being accompanied by arpeggio figures. Numbers 32, 33 and 34 are over a pedal note. In number 32 the theme is in octaves in the right hand, in number 33 the theme appears in the lowest notes of the left-hand chords and in number 34 the theme appears simultaneously in the upper pedal part and in the moving part of the right hand. The last eight variations develop a tremendous climax.

We may see from this that in addition to a keen sense of variety in the treatment of the individual variations the composer keeps a careful eye upon the larger aspects of his structure. His major climaxes are reached with the thirteenth, seventeenth and thirty-fourth variations and the smaller ones with numbers 9 and 22. The final climax, being the main one, receives a more developed approach than the others. The manner in which each new climax is begun, either by the addition of rhythmic interest or by the application of structural forms, shows a master hand and adds much to the worth of the architectural side of the work. With it all Mr. Sowerby does not for a moment lose sight of his spiritual values, which are always such a strong factor in his work.

With all this in view the statement may be repeated that this passacaglia compares very favorably with any others with perhaps the exception of those by Brahms and Bach.

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A wide variety of approaches to the organ and its literature will confront the student of that instrument at the Juilliard School of Music summer session which will be held from July 10 to Aug. 18. Those regularly enrolled will have two private half-hour lessons a week with Hugh Porter, head of the department, who is a graduate of the College of Liberal Arts of Northwestern University, a master of sacred music from Union Theological Seminary, a fellow of the American Guild of Organists and a pupil for some years of the late Lynnwood Farnam. For those who desire it, class lessons in groups of four may be had through registration in Columbia University. Private lessons may be taken in conjunction with accredited courses in the university. At the Juilliard school there will also be daily lessons in keyboard harmony and ear training, and free lectures and recitals by nationally known artists.

Mr. Porter will give two lecture-recitals each week, the subjects in the first course being "The Development of the Chorale Prelude," "Early and Mature Works of Bach," "Cesar Franck and His Music," "The Organ Symphony of Today" and "Impressionistic Music for the Organ." The second course will consider the accompaniment of choral music, including anthems, oratorios and the adaptation of piano and orchestral accompaniments for the organ. For beginning students there will also be a discussion of tonal and console design, hymn playing and a consideration of the interpretation of the Eight Short Preludes and Fugues of Bach.

Recitals and lessons will be given on the four-manual Casavant in the concert hall of the school. Four two-manual practice organs will be available in the Institute of Musical Art. Students who desire it may have lessons on the four-manual Austin in the Second Presbyterian Church. This organ has a stop-tablet console.

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CHICAGO, MAY 1, 1933.

CHRISTIANITY AND ORGANS

Well, the last word on organ reform seems to have been spoken—in Germany. As we are informed in an article in a German contemporary, the "imperial educational commission of German Christians" has projected itself into the domain of the king of instruments, and speaks thus:

"The imperial educational commission most emphatically opposes the extreme, unsound and even obscure aims of the so-called movement for alleged reformation of the German organ. In the new Germany only those men can lead and be authorities in the art of organ building whose Christianity and nationalism are foremost laws governing their thought and action and who dominate this field artistically, scientifically and technically. He who does not conform with these requirements and does not understand Christian principles and German culture, has no right to play the role of a leader in a noble German art."

Quoting this pronouncement, the officers of the so-called "Tago," which has been conducting investigations and discussions in the recent movement for reforming organ construction in Germany, says cryptically, that nothing more is to be added, and gives up its activities.

It is a little difficult to add anything to all this. We used to think that Beelzebub was the father of all ciphers and that Satan had indeed made his way into some organs. Now we know, Herr Hitler has made it clear. Until further notice and unless we change our mind we shall advise all enlightened organists to play only organs built according to Christian specifications in a Christian spirit by men whose Christianity cannot be brought into question.

Seriously, however, it is to be hoped that the new "deal" in Germany will not lead to as poor a brand of organ building as it does of Christianity.

QUOD ERAT DEMONSTRANDUM

Dr. Carl A. Garabedian represents a unique fusion of figures with notes and holds the combined posts of professor of mathematics and organist in St. Stephen's College of Columbia University, at Annandale-on-Hudson, N. Y. His progress in the administration of the post of organist is so interesting that THE DIAPASON asked him to write the article which appears on another page. It demonstrates quite mathematically what can be accomplished with enthusiastic faith and good judgment, applied in equal parts, in making the organ a valuable part of any school. Dr. Garabedian naturally is an adept at solving problems, but there are others with less mathematical ability who can solve the organ problem as successfully if they will apply the willingness and sacrifice involved, and thus make places for themselves where such places were not known to exist. And it is the man who makes two blades

of grass to grow where previously there was one and the inventor of that better mousetrap who win over the adversities and discouragements of the present day.

Although still under 40, Dr. Garabedian has had an interesting career in his two chosen fields. He was on the faculty at the University of New Hampshire, at Harvard, at Northwestern University and the University of Cincinnati successively before going to St. Stephen's and had the benefit of a Harvard fellowship for study of mathematics in Paris. But, as pointed out in a sketch of his work in THE DIAPASON for November, 1931, he has been inspired in his organ playing by the philosophy expressed in Professor Northrop's recent book, "Science and First Principles," in which the author says: "But neither can man be truly happy without art. *** Precisely because of the peculiar rational character of his own nature man must be both scientist and artist in order to be himself. Einstein plays his violin."

THAT USEFUL DOCTOR'S DEGREE

Were we not taught in our youth that there is no waste in nature—that everything in the universe has its purpose, even a flea? Yet it has sometimes been difficult for some people to reconcile with this theory the apparent uselessness of the vermiform appendix or its scholastic counterpart, the musical doctor's degree. Many have been the good-natured jokes about degrees, in which even their possessors joined graciously and sometimes gracefully. Notwithstanding all of which the conferring of honors has gone on from year to year, and we expect the usual grist of new doctors of music at the approaching commencement season, all made so with a zealous purpose to give honor where honor is due, or to give value received in the colleges' own medium of exchange. And so the organ world is ornamented with doctors, many men of the greatest eminence and worth deservedly having these appendices and just as many of equally high renown and intrinsic worth worrying along without being thus decorated.

"But why bring that up?" we hear Dr. So-and-So ask perhaps impatiently. Merely because at last the real use for the Mus. D. has been discovered, even though it took an earthquake to bring it about. Our old friend Ernest Douglas—one of those musical doctors who have been doctoring faithfully all these years without letting the world even know that they possessed degrees—is the discoverer. *The Pacific Coast Musician* tells the story in this paragraph:

Ernest Douglas, well-known Los Angeles organist, is the owner of a cottage on the seashore overlooking Long Beach. The night of the earthquake he felt apprehensive about the condition of his property and decided to visit it. Now, though E. D. is a bona fide doctor of music, he is so indifferent about publicizing the fact that quite generally he is addressed as "Mister." On the night in question, however, he capitalized on his possession of the honorary degree and thereby attained his objective without violating his regard for truth. Reaching the police lines in Long Beach, beyond which visitors to the stricken city were forbidden to go, an officer approached him and said: "You cannot go through here unless you are a doctor." "But I am a doctor," was the literally truthful reply. Thereupon Dr. Douglas was permitted to pass.

So we have it. Every organist should now seek to become a doctor of some kind, so that he may be able to pass the police lines after a fire or earthquake, or claim immunity when caught speeding, and in general to enable him to enjoy all the privileges appertaining thereto. And if your musical attainments should not prove sufficiently convincing to win the honor, study veterinary surgery or chiropody and get your degree.

"Our task is not to transplant musical works into the church service, but to create a service to God from these compositions." This, translated from the German, is the motto published by a Swiss contemporary, *Der Organist*, a monthly magazine which is the official publication of the Reformed organists' association of Switzerland. The quotation is attributed to Julius Smend. We do not know who the writer is—or was—but he has compressed into a very

few words a great deal which should provoke thought and enable the church musician to gain a correct perspective with reference to his choice of music and the manner of its performance.

Het Kerkorgel, an organists' periodical of Holland, published by A. S. J. Dekker of Goes, publishes in its current issue the specification of the new Harvard Memorial Chapel organ, reprinted from THE DIAPASON, together with the cut of the console of this new Aeolian-Skinner instrument.

"Professional Ethics."

Editor of THE DIAPASON: The very excellent article which recently appeared in the editorial column of THE DIAPASON has prompted me to hand down the following data, every word of which is true.

Some years ago, while the writer was organist and choirmaster in a prominent parish in one of our large cities, a letter was received from the rector of a parish in a small city in another part of the state. His church had just installed a new organ and, as part of the dedication services, would like very much to have a recital by some visiting organist, and hoped that this writer would accommodate them. But the church was "very poor" and could pay only traveling expenses. "Won't you help us with some good music?" the letter wailed.

Feeling that the general attitude among professional organists was one of upholding the right to charge for such honest work, the writer answered the good rector, advising that the church wait some little time until it could raise a nominal fee which would make the engagement a practical one.

When the date of dedication of that organ came to pass, three of the most prominent organists of the city played free organ recitals, all of them having their expenses paid, the total cost of which would have been sufficient to give any one of them a legitimate fee.

The little country church took these ambitious fellows for a pretty ride, and to make the situation more humorous, each one on occasion would be heard to tell about "when I opened the organ at X." A BUSINESS MUSICIAN.

In Defense of the Victorian.

Denver, Colo., April 18, 1933.—Editor of THE DIAPASON: Now that Lent and Easter are behind us, I rise in defense of the so-called Victorian music. It seems to many of us that a favorite indoor sport for some of our high-brow organists is the burning of much of our popular church music and cantatas of an early period. Why stop there? Why not include "The Messiah," "St. Paul," "Elijah," also much that Bach has written? We notice every year performance after performance of Stainer's "Crucifixion" and Dubois' "Seven Words of Christ," and yet what have the critics of these two works to offer in the place of either? I for one can't see where either one of these two works is growing less in popularity; rather the contrary. We presented both cantatas this year, and in each case had larger congregations than last year, and people don't seem to tire of hearing them.

In analyzing these works it is my opinion that the simplicity in melodic and harmonic construction is what grips the listener. I cannot say as much for the stuff written by our so-called modern writers. I have examined so many works of recent birth that I wonder at any publisher having the nerve to publish these works. They simply don't live beyond the first rendition. My bishop has often stated to me that he did not like high-brow music, and I fully agree with him, but I went a step farther by telling him so few of us understand high-brow sermons. It works both ways.

After all it is the choirmaster's duty to try to please the ordinary layman and not the musician or himself. In looking over new music my first thought is: What will be the effect on the layman in the pew? It may sound all right to me, but I certainly play it many times before I decide one way or the other. Feel the pulse of a congregation regarding Stainer, Tours, Martin, yes and even our own Buck. I know the answer will be ten to one in favor of the old-timers.

KARL O. STAPS,
St. John's Cathedral.

That Distant Past
as It Is Recorded in
The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF May 1, 1913—

The palatial home of Senator William A. Clark, Fifth avenue and Seventy-seventh street, New York, was opened April 8 for a private recital on the large organ by the senator's private organist, Arthur Scott Brook. After the 150 guests, members of the National Association of Organists, had inspected and heard the instrument, President J. Christopher Marks of the N. A. O. voiced the appreciation of the association to Senator Clark.

The contract for a four-manual organ for the First Congregational Church of Oak Park, Ill., was awarded to Casavant Brothers. This instrument later was destroyed when the church was burned.

THE DIAPASON presented the specification of the new four-manual Skinner organ under construction for the Fourth Presbyterian Church, Chicago.

Wilhelm Middelschulte played his own Passacaglia with the Chicago Symphony Orchestra, it being Mr. Middelschulte's annual appearance with the orchestra.

Lynnwood Farnam was giving his last Lenten recital at Christ Church Cathedral in Montreal when a terrific storm burst over the city and as it beat upon the edifice and caused timbers to creak a panic was created among the congregation, who feared the tall spire would collapse. The crowd left the church in disorder, but was reassured by Dr. Symonds, the vicar. Mr. Farnam, who was playing a Bach chorale prelude, did not miss a note or a beat during the pandemonium, it is recorded.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF May 1, 1923—

Chandler Goldthwaite resigned as municipal organist of St. Paul and planned to depart May 25 for a tour of China, Japan, Australia and other Oriental countries.

Everett E. Truette observed his twenty-fifth anniversary as organist of Eliot Congregational Church, Newton, Mass., April 12. He was presented with a beautiful silver set by the church.

Special Service by Watkins.

Morris W. Watkins, M. A., M. S. M., A. A. G. O., organist and choirmaster of the Church of the Saviour, Brooklyn Heights, New York City, arranged a beautiful service of music at that church Sunday evening, April 9. The augmented choir of twenty-one voices sang anthems of various schools, including Palestrina's "Adoramus Te," Martin's "Hail, Gladdening Light," Victoria's "Jesu, dulcis Memoria," two Russian works—Rachmaninoff's "Gloria to the Trinity" and Kopylov's "Russian Easter Priest's Blessing"—and three anthems by present-day composers—"I Know Not Where the Road Will Lead," David McK. Williams; Eaton Fanning's "Magnificat in C" and Mabel W. Daniels' "Exultate Deo." Mr. Watkins played these organ numbers: Prelude, from "Twenty-four Pieces," Vierne, and "Adoration," Seth Bingham.

All-American Service in Los Angeles.

What was announced as "an all-American sacred concert" was given by the choir of the Temple Baptist Church of Los Angeles Sunday evening, March 12, with Hugo Kirchofer directing the singers and Dr. Ray Hastings at the organ. The service was preceded by a recital by Dr. Hastings in which he played: Inauguration March, Wyckoff; "From the South," Gillette; "The Land of the Sky-blue Water," Cadman; "By the Waters of Minnetonka," Lieurance, and Symphonic Prelude, Ross Hastings. The call to worship was a setting by Dr. Hastings of "The Lord Is in His Holy Temple." Aside from the anthems a feature of the service was C. Whitney Coombs' cantata "The Vision of St. John."

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

None of my musical friends talk about Albert Schweitzer, the preacher, organist, doctor of medicine and philosopher. This makes me wonder whether I have an obsession as to his greatness. He seems to me one of the great men of our day. Of course, it is his co-editorship with Widor of the Bach organ works that first drew my attention to his musicianship. (I hope that the house of Schirmer may one day complete the edition of Bach so helpfully begun.) Brian Roberts, in a sympathetic review of Schweitzer's "My Life and Thought," just published by Allen & Unwin in an English edition, calls him "The fourfold doctor."

How long will this most irritating affectation of confining applause to the last moment only of a symphony last? Let's form a society of horny-handed sons of toil pledged to break the cold-blooded silence in the modern concert room after every movement save the last by gleeful vociferation, hand-clapping, stamping, whistling, pounding of umbrellas and canes, or by any other form of willful cacophony.

Among the ways not always consciously employed by which a composer may acquire a reputation are two—namely, he may have exceedingly fluent invention, or his music may be vague and obscure. Poets may hood-wink us in either way. Joachim Raff could make music as readily as you and I can fall downstairs or smoke a Pittsburgh stogie, but his music did not have the lasting power distinguishing the music of the genius from that of the artisan. Schubert had both facile invention and lasting power. A remarkably penetrating review of Ezra Pound's "A Draft of Cantos" by Eda Lou Walton (*New York Times* book review of April 2) is a good instance of a reviewer who is acute enough to distinguish between merely impressive externalities and those really expressive. The next time we hear a long tone poem or a symphony that must be great because the invention is unfailing, or great because we can't make it out at all (but don't dare condemn it since it may be very profound) let us quite pertly say: "Well, well! What's this all about?"

What's this I read in the morning paper about one of the French government officials, who doesn't like Americans, proposing to take away some or all of the privileges American music students have been enjoying at Fontainebleau? That grand old man, Widor, protests, and makes the point quite frankly that the music school at Fontainebleau is French propaganda, and that the Americans spend good money to the advantage of Widor's fellow countrymen. In several ways the situation is an interesting and significant one.

The visit to the United States this month of Edward d'Evry, composer, organist and educator, in the interests of that great institution, Trinity College of Music, London, has brought vividly to mind days long ago when I was a pupil of Edmund Hart Turpin and used to see young d'Evry about the house at 6 Argyle square, W. C. Kings Cross. D'Evry was with Turpin for some time and, I believe, was a resident pupil. Lemare was another of the Turpin brood, although I do not remember seeing him at the Turpin home. I used to get my counterpoint lessons in Turpin's office; just outside the door the day's boots, many pairs of them, brilliantly shined, awaited outdoor business. Turpin's desk was always covered with a pyramidal mass of letters—presumably unanswered!—and manuscripts. Our lessons were always interrupted by the little house dog, who insisted on scratching at the door as soon as he was let out into the hallway in order that he might get in, in order also that he might scratch again and get out. Flossie—now alas!

among those gone hence—was about the house, and that gracious lady, Mrs. Turpin, would be friendly and hospitable to us young sprigs.

What a man Turpin was! Kind, helpful, always considerate—a wonderful musician and friend. I remember going with him to a concert of the Kyrle Society, given somewhere in the East of London to a neighborhood, not of the highest social standing, in need of sweetness and light. Turpin was the organist and the sole accompanist; the music was "Elijah" entire. Never since, Farnam, Gleason, Palmer Christian, Noble, Kinder, Weinrich not excepted—insert here the name of your favorite organist—have I heard any better, more incisive, clear, non-smudgy, expressive playing. Try the accompaniment to "Thanks Be to God" at quarter-note equals even no quicker than 132 and see if you can, on an old tracker organ, make the quarter-notes stand out as clearly as if played on fiddles, a bow to a note.

But, to return to d'Evry. Trinity College was instituted in 1872, has organized examinations in music pretty well over the habitable globe, giving the mystic letters "L. T. C. L." and "F. T. C. L." to people who deserve them.

The English musicians are making a mistake in not cultivating us more than they seem inclined to do.

W. R. Anderson thinks that we ought to have coined some special term for mere amusement sound, to distinguish it from serious music, whether light or heavy—the true idea being, of course, that jazz and its like are just time-passing amusements for the ear, as juggling is an amusement for the eye. He suggests "sound fun" or "sound sport," or some such name, the great thing being to keep the word "music" altogether away from it. Look up his article on "The Happy Amateur" in the *March Musical Times*.

After reading the account (*New York Times*, April 13) of the ceno-orchestra demonstrated by the Philadelphia Orchestra and Mr. Stokowski in the Philadelphia Academy of Music I confess to being mystified, not to say bewildered. The hall was darkened, the stage empty, the orchestra playing in the ballroom under Associate Conductor Smallens. Mr. Stokowski in the back of the hall between two dials and three switches, controlling thereby the volume and quality of sound coming from three concealed loud-speakers on the stage, and these connected with three microphones in the ballroom. What happened? Mr. Stokowski was able, using his dials and switches, to soften the volume of sound to a pianissimo never before heard save by a conductor's wishful imagination, or to increase it to a fortissimo, even to a din no human ear can endure.

I am no engineer and I refuse to be either frightened or much impressed by the reports of this experiment. It does occur to me, however, that out of this may grow a new concentration of power in the hands of fewer people. What is to prevent any orchestra, say the Philadelphia Orchestra, from driving the Boston and Chicago Symphony Orchestras out of business by furnishing halls and opera houses everywhere with ceno-orchestra concerts? Or, if the expense of having only one central ceno-orchestra station is conceivably immensely too great, consider having sub-stations about the United States in strategic spots. Or, consider—but what's the use! I feel as if I were going crazy.

At Houghton, Mich., the choir of Trinity Church, directed by Sterling Marshall, Mus. B., sang Dubois' "The Seven Last Words" on April 13, Maundy Thursday.

Frederick T. Short



THE CHOIR OF OUR LADY OF ANGELS, Brooklyn, under the direction of Frederick T. Short, gave its annual concert at the church on Palm Sunday evening, April 9. The numbers that were best received were "Beautiful Saviour," Twelfth Century (soloist, Raymond McMurray); "Panis Angelicus," Cesar Franck, sung with great effect by Franklyn Smith; "Great Is Jehovah the Lord," Schubert, Wendell Hart, the well-known radio singer, being the soloist, and Granier's "Hosanna" (Clifton Randall, tenor soloist). The boys appeared to great advantage in Elsenheimer's "Adoro Te," "Three Kings," Old Spanish, and "Domine Salvum Fac," Short. Their pure tone, clean-cut diction and splendid attack speaks well for their training.

The organ solos included: Toccata, Yon; Fantasia, Short; "Ave Maria," Schubert, and "Marche Pontificale," Lemmens.

The choir consists of forty boys and twenty men, and is often in demand, singing at various Catholic churches in New York and vicinity.

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Music for the Choir; Some Modern English Anthems Reviewed

[Because of the lateness of Easter and the fact that many organists sent their service lists too late, the review of the Easter music of 1933 by Dr. Thompson is being held until the next issue of THE DIAPASON.]

By HAROLD W. THOMPSON, Ph.D., Litt.D.

The Oxford University Press is leading in a movement which is improving the ecclesiastical music of England. No apologies are necessary, I think, for indicating to American readers the trend of that leadership. I shall take my examples from the series entitled "Modern Anthems," edited by E. Stanley Roper of the Chapel Royal, and the "Easy Anthems," edited by Ernest Bullock of Westminster Abbey. Both series are imported in this country by Carl Fischer. I shall mention only those numbers which are practical for the average choir.

Modern Anthems

The gem of the series is Bairstow's "The King of Love," with a lovely old Irish melody called (in "Songs of Praise") "St. Columba." This is a strophic hymn-anthem, practical for any choir, even a quartet. The art lies both in the beautiful accompaniment and in the masterly and varied vocal treatment; there are sections which may be sung as soprano solo and as soprano-baritone (or tenor) duet.

A charming short anthem for Lent is Bullock's "Drop, Drop, Slow Tears," the text by Phineas Fletcher and the melody from "Song 46," by Orlando Gibbons. Any choir can do this, but be sure to be delicate in interpretation. Again the organ is important.

A more robust anthem rounds out my choice of the most effective three which I shall name in this series. It is Alec Rowley's "Praise," beginning "To the master of music and loveliness." Again even a quartet can perform the work, and again the organ part is delightful. Particularly effective is the treatment of the men's voices.

An easy, vigorous anthem for two choirs, one of which may be of children, is "Eternal Ruler," by William H. Harris, founded on Gibbons' "Song 1." This is part of a long anthem in the same series entitled "The Heavens Declare" (Psalm 19). "King of Glory, King of Peace," by A. S. Worrell, is an excellent short praise anthem, to be sung unaccompanied. The quaint text is by that master of seventeenth century lyric poetry now so popular, George Herbert. The alleluias make the work specially appropriate at Eastertide.

At Christmas you will like Rowley's "Man, Be Merry," an unaccompanied carol which sounds as though it came straight out of the fifteenth century. A good quartet can do wonders with this, and a chorus is better.

A short anthem of decidedly lyrical quality is Gordon Slater's "For Life, with All It Yields," with text from Robert Browning. The accompaniment is important, and the tranquil little piece will be interpreted best by a quartet or very sensitive small chorus. You must "use all gently."

I recommend also the following recent numbers in the same series:

Bett—"Nothing is Here for Tears," an anthem for saints' days or funerals, with a noble text by John Milton. One stanza is for TTBB, so a chorus is needed.

Bullock—"Song in the Valley of Humiliation," on guidance and comfort, with

text by Bunyan; accompanied, easy and short. Can be sung by a quartet.

C. C. Harwood—"O Strength and Stay," a vesper anthem; accompanied, easy and short.

C. C. Harwood—"O Sons and Daughters," an easy accompanied hymn-anthem for Easter.

Kitson—"Lord, It Belongs Not to My Care," on confidence, submission and heaven. The text by R. Baxter, a contemporary of Bunyan; the tune by O. Gibbons; an easy hymn-anthem.

Kitson—"Lift Up Your Heads." For Ascension; a short introit, accompanied; the text by J. Beaumont, the seventeenth century poet.

Wadely—"Bread of Heaven," a lyrical and short communion anthem, best for quartet with a soprano solo; accompanied.

Whitlock—"Evening Cantata" of seven pages, more or less in the style of the eighteenth century; very pretty; opens and closes unaccompanied, but there is an accompanied soprano solo in the middle. Good for a quartet or any other type of choir.

Easy Anthems

Again the gem of the series is by Bairstow, "The Day Draws On," which is for Easter. It can be sung by SABaritone as a trio; the tenor is used for only a few measures on page 5. The tune is an Angers church melody. The luscious accompaniment is like Brahms at his simple best. A quartet can sing this splendid number easily.

Another excellent Easter anthem is "The Strife Is O'er," by Armstrong Gibbs. It has only four pages, which is space enough for presenting a robust and sonorous theme. I recommend a chorus; the accompaniment is not important.

Still another good anthem for Easter is E. T. Cook's "Christ Being Raised," a short, easy, accompanied number with a manly tune. Again the tenor part is optional, but it seems to me essential for a fine performance.

A fourth anthem for Easter is R. S. Thatcher's old-fashioned, easy, melodious work, "Come, Ye Faithful." This runs to six pages. It can be sung in three parts; there is a good deal for unison.

Other numbers in this series which are of good quality are:

W. H. Harris—"Most Glorious Lord of Life," for Easter; text by Spenser. Could be sung as duet for SBar or TBar.

A. H. Brown—"Praise God," a vigorous hymn-anthem, with fine use of unisons, strong rhythm and attractive accompaniment.

E. H. Sheppard Gives New Cantata.

A cantata, "Calvary," just published, was given by Ernest H. Sheppard with his choir at St. John's Episcopal Church, Flushing, L. I., N. Y., on Good Friday evening with such success that many requests were received to have it repeated. This cantata, based on the story of the scene on Calvary as recounted in the New Testament, climaxes a list of some seventy-five organ, choir and piano numbers composed by Mr. Sheppard during the last fifteen years. Another organ number and a new anthem are on the press now. With the morning service on April 30 Mr. Sheppard completed thirty-one years as a church organist and choir director. His work with the choir at St. John's, Flushing, is so appreciated by the rector, vestry and congregation that when he accepted the position as organist at Second Church of Christ, Scientist, Brooklyn, arrangements were made to keep him as director of music and have an assistant organist to play at the morning services. Mr. Sheppard begins his work at the Brooklyn church the first of May. Richard H. Williams, a promising young organist, trained in England under such prominent teachers as Dr. Walford Davies, Vaughan Williams and others, has been selected as assistant organist at St. John's and will play at the morning service the first Sunday in May.

On Wednesday evening of Holy Week, April 12, the choir of St. Thomas' Reformed Church, Reading, Pa., H. S. Schweitzer, F. A. G. O., organist and choirmaster, rendered Dubois' cantata "The Seven Last Words." The organ prelude consisted of the "Holy Grail" music from "Parsifal." The fifteen-minute prelude on Palm Sunday evening included a Fantasia on the Gregorian melody "Veni Creator Spiritus" by Capocci and Malling's "Christ's Entry into Jerusalem."

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Joel E. Ramette



AT THE CENTENNIAL CELEBRATION of the First Baptist Church, Woonsocket, R. I., May 7 Joel E. Ramette, organist of First Church of Christ, Scientist, Hartford, Conn., will give a recital in the evening. This event is of special interest to Mr. Ramette as he became a member of the Woonsocket church in 1900, at the age of 12, and began his study of the organ there, later holding his first position as organist for the French Baptist services on Sunday afternoons, at which time his father, the Rev. Edward C. Ramette, was pastor of the French congregation.

Mr. Ramette will play the following selections: Meditation, Klein; Prelude and Fugue in E minor, Bach; Adagio from Fifth Sonata, Guilman; "At Evening," M. C. Baldwin; Fifth Concerto, Handel; Variations and Finale, "Jerusalem the Golden," Spark; Allegro moderato and Adagio from First Sonata, Mendelssohn; "Romance sans Paroles," Bonnet; Offertory on Two Hymn-tunes, Guilman; "Hallelujah Chorus," Handel.

Mr. Ramette is secretary of the Connecticut council, N. A. O.

Wolle Memorial at Harrisburg.

A Bach concert as a memorial to the late Dr. J. Fred Wolle was presented March 15 by the Wednesday Club of Harrisburg, Pa. The program included the Arioso for string orchestra, the aria "My Heart Ever Faithful," the double violin concerto and the triple piano concerto with accompaniment of string orchestra. The climactic achievement of the program, however, was the singing of chorales by the vested choir of the Market Square Presbyterian Church under the baton of its gifted young organist and director, Donald D. Kettinger. The choir in "Blessed Jesu, We Are Here," "When Life Begins to Fail Me," "God Is Our Hope and Strength," and "Jesu, Joy of Man's Desiring," displayed splendid tonal quality, balance, precision and musicianly interpretation.

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By WILLIAM LESTER.

"Exultation," "Piece Symphonique," for organ and piano, by Powell Weaver; published by J. Fischer & Bro.

For the last two years or more music publishing has been at a bitterly low ebb. The publishers have made a valiant fight against the terrible odds of bad business conditions, radio interference, our foolish American fetish of foreign music worship, etc., etc.! Consequently a safely fishy eye has been turned on all new manuscripts submitted. Only the exceptionally certain successes have been accepted. Thus, when an extended work such as the one noted above appears, the fact that a wise publisher is willing to take his chance on an ambitious concerted work of over forty pages, with contents of an appreciable degree of difficulty, should be ample evidence of its intrinsic values.

I am certain that George Fischer has made no mistake, for this fine composition has melodic grace, instrumental fitness, individual color, rhythmic verve, climax. If it does not become an equal success with amateur and high-brow, then there is no way to pass effective prejudgment upon large-scale works. Certainly it is a composition of importance, one worthy of the attention of every player interested in the progress of our own music.

There is little need for detailed analysis. The themes are four-square and definite, well contrasted in contour and mood. The idiom is up-to-date, but logical. The form is handled neatly and with certainty, and the brilliant pedal cadenza is eminently practical as well as truly bravura in character. The work is dedicated to Pietro A. Yon, as friend and teacher.

A word of praise is due the venturesome publisher for the stalwart and handsome dress he has given this fine work. It deserves all the success it has earned by its quality and value.

"Hymn of Victory," Fantasy Overture; two pieces for organ by Roland Diggle; published by White-Smith Music Publishing Company.

Two more practical numbers to be added to the steadily increasing number of titles listed as successes by this composer. The first named above is a joyous march-like movement with buoyant swing and attractive tune, easy to play, but brilliant and imposing. The overture is a work of more magnitude and complexity. In form and style it approximates the familiar and valued examples in the like form by Hollins. Pertinent use is made of the three principal themes, and there is much brilliant writing and tuneful coloring to delight the hearts of both listener and player. The work as a whole sits well for the instrument, offers much opportunity for tasteful stop settings and will return much in musical profits for the energy expended in its presentation.

"Chimes O'er the Lake," by Gerald F. Frazer; published by White-Smith Music Publishing Company.

As the title suggests, this graceful barcarolle offers a legitimate excuse for incidental organ points on the chimes. The musical material otherwise is not particularly distinguished or original, and the practical efficacy of the string-tone background for the chime ringing may be questioned on most organs. My experience has been that flute color is the safer plan where the accompanying chords are on the same plane of pitch as the bell notes. But, fortunately, the individual player is trained to accept stop suggestions with a modicum of reserve and skepticism; so this minor point will be adjusted painlessly if necessary. In short, this is a playable, likable, pliable tidbit, easy, and of popular appeal.

Under the direction of Miss Catharine Morgan, Maunders' "Olivet to Calvary" was sung at the Haws Avenue Methodist Church of Norristown, Pa., on the evening of March 19.

SCRANTON'S RECITAL SERIES

Verrees, Leach, Daniel and Miss Sylvester in Lenten Programs.

Scranton, Pa., had its annual series of Lenten recitals at St. Luke's Church every Friday at noon throughout Lent and the leading organists of the city presented the programs. March 3 Leon Verrees, organist of St. Luke's, played these selections: "Good Friday," Vreblad; Un Poco Allegro, from Fourth Sonata, Bach; Chorale Prelude, "By the Waters of Babylon," Bach; Introduction, Passacaglia and Fugue, Willan; Scherzo, Gigout; Finale from Second Symphony, Vierne.

March 10 Mr. Verrees again was at the console, playing: "Chanson," E. S. Barnes; Prelude and Fugue in A minor, Bach; Siciliana, Hollins; Chorale in E major, Franck; "Where Wild Judea Stretches Far," Stoughton; Variations in A flat, Thiele.

Ernest D. Leach of the Church of the Good Shepherd, who played March 17, made use of these compositions: "De Profundis," Homer N. Bartlett; Andante Cantabile, Tschaiowsky; Prelude and Fugue in G, No. 2, Bach; "Abendlied," Schumann; Andante and Allegro, F. E. Bache; Third Sonata (Con Moto Maestoso and Andante Tranquillo), Mendelssohn; Spring Song, Hollins.

The recitalist March 24 was Frank J. Daniel, F. A. G. O., of St. Peter's Cathedral, who played: "Adoration," Bingham; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin" and "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; Pastorale from Second Symphony, Widor; "Lauda Sion," Widor.

Miss Bertha Sylvester of the Christian Science Church played these selections March 31: Second Sonata, Mendelssohn; Cantabile, Franck; Fantasia in G major, Bach; Intermezzo from Suite, Rogers; Grand Chorus in D major, Guilman.

Mr. Verrees gave the final recital April 7, with the following program: Chorale Preludes, "Hark! A Voice Saith: 'All Is Mortal'" and "If Thou but Suffer God to Guide Thee," Bach; Allegro from Fifth Sonata, Bach; Fantasia on the Tune "Bethany," Verrees; Pastorale, Franck; Finale from Second Symphony, Barnes.

FEATURES AT WELLESLEY

Program of Summer School Directed by Frederick Johnson.

The program of the school for church music which is a part of the Conference for Church Work held annually in the buildings of Wellesley College, Wellesley, Mass., during the early summer, has this year certain new features which will make it of more practical value than ever to the organist who is seeking to improve his technique and increase his knowledge. Frederick Johnson, F. A. G. O., dean of the school, who is organist at the Church of the Advent, Boston, and head of the music department at Bradford Junior College, has just made public the subjects to be presented, including an hour daily in which under his supervision various organists and representatives of the leading organ builders will discuss the organ, its general design, types of specifications, fundamental tone and registration. This is a new departure.

The topics of the other three daily lecture periods are: English church music, from the earliest beginnings to the present, the lecturer being Hugh Llewellyn Smith of Yale; the liturgical music of the church, led by the Rev. Winfred Douglas, Mus. D., of the National Episcopal Commission on Church Music, and the chorale preludes of Bach, a topic to be presented by Mr. Johnson. In addition to the morning sessions Mr. Johnson demonstrates

choir training through the medium of the conference chorus, which meets every afternoon; Canon Douglas will hold four afternoon classes on the development of worship through hymnody, and there will be frequent organ recitals by members of the school and others in the college chapel.

Those wishing details of the school should address Mr. Johnson at 30 Brimmer street, Boston.

Wins Young Artists' Contest.

Burton Lawrence, a pupil of Frank Van Dusen of the American Conservatory of Music, was awarded first place in the young artists' organ contest of the National Federation of Music Clubs for the state of Illinois, held in Chicago March 27. Mr. Lawrence, as a winner of the state contest, will be the contestant to represent Illinois in the central district contest for young artists to be held by the National Federation of Music Clubs in Chicago in May. Wilber Held, another organ pupil of Frank Van Dusen, was chosen to represent Illinois in the federation's district contest for student musicians. Judges for the state contest were Walter Keller, William H. Barnes and Barrett Spach.

Bach's "St. Luke Passion" was presented Sunday evening, March 26, at the First Presbyterian Church in Germantown, Philadelphia, under N. Lindsay Norden's direction. This was the first performance of this work in Philadelphia.

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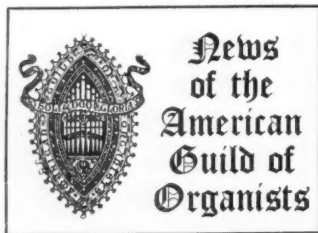
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LANCASTER, PA.



News of the American Guild of Organists

General Office, 217 Broadway, New York City

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Dr. John Erskine on American Music.

On Monday evening, March 27, the regular Guild night, the headquarters chapter met at the Beethoven Association to hear an address by Dr. John Erskine on American music. The large number present was an evidence not only of the esteem in which the speaker is held, but of the importance that all musicians attach to whatever Dr. Erskine has to say on the subject of music today. As head of the Juilliard School of Music he is an authority; as writer and musician he speaks as an artist. The question having been raised whether or not there is an American music, Dr. Erskine plunged into the subject forthwith, hopefully showing the possibilities for the development of a true American music.

In the course of his professional duties he has traveled all over the country, giving programs or hearing them, playing with high school and local orchestras in hundreds of communities, under conductors of local talent or those imported for the occasion. He knows what the country is doing musically. The high school, says Dr. Erskine, has become the cultural center of America. With its orchestra, its adaptable auditorium for concert and amateur opera performances, it is busily engaged in making the country musical. From high school orchestra the students go out after graduation to start orchestras just for the fun of playing the great symphonic compositions which they have learned to love, or to undertake new works of which they have never before heard. But the American public has not yet given up its slavish adherence to music of the European brand. The way of young Americans who seek to become professional musicians is still hard enough and we continue to be imitators, the speaker asserted. This, he feels, is evident in the music of our churches, and organists and choirmasters can do much toward making American choral music more progressive. In the end there must come into being, said Dr. Erskine, the real American music which is only waiting to be born.

Southern Ohio Chapter.

Southern Ohio chapter members were surprised to receive a notice for the March meeting, scheduled for Christ Hospital. We wondered what hearty musicians and sick patients had in common. The wonder grew apace, so all appeared on the evening in question. A splendid dinner was served in one of the smaller private dining-rooms of the hospital. After this we all went upstairs to the new chapel, where A. Sears Pruden, organist of Grace Episcopal Church, College Hill, played the following program: Prelude and Fugue, A minor, Handel; "Melody for the Bells of Berghall Church," Sibelius; "Starlight," Karg-Elert; "Fiat Lux," Dubois. After the organ program we returned to the dining-room for the business meeting and papers. J. Alfred Schehl, A. A. G. O., who is an authority in that field, conducted an able discussion on the Catholic liturgy. This proved so interesting that Prower Symons, who was to have had a paper on organ design, suggested that his subject be held over till the next meeting, and that his time be given to Mr. Schehl for the expansion of some of the details mentioned. Our dean, Parvin Titus, then led in a general discussion of the report on console standardization. The meeting was one of the most successful of the season.

The following Lenten activities of Guild organists are noteworthy: Parvin

Titus, F. A. G. O., organist and choir director of Christ Church and member of the faculty of the Cincinnati Conservatory of Music, presented the Bach "St. Matthew Passion" music in his church on the afternoon of Palm Sunday. He also arranged noonday recitals on Tuesdays and Fridays of each week during Lent. At the Hyde Park Community Church, where Irene Carter Ganzels is organist and Edna M. Kirgan director, "Penitence, Pardon and Peace," by Maunder, was given by the large chorus choir. "The Seven Last Words" was given by James P. Johnston at the Westminster Church, Dayton, Ohio, and by J. Alfred Schehl, A. A. G. O., at St. Lawrence Church, Price Hill. Stainer's "Crucifixion" was presented at the Church of the Advent by Prower Symons.

GOLDIE R. TAYLOR, Registrar.

Michigan Chapter Activity.

The March meeting of the chapter consisted of a program of the works of T. Tertius Noble, in recognition of his fifty years' service in the musical ministry of the church. A very fine crowd gathered in St. Joseph's Episcopal Church, Detroit, March 21, to hear the choir of sixty voices, under William I. Green, organist and choirmaster, and several guest organists give such a program. The audience came in an expectant mood, nor were they disappointed, for seldom does one hear a choir sing in the artistic fashion that St. Joseph's did. The assisting organists were Mark Wisdom, F. A. G. O., dean; Lou Lillian Piper, Ruth Sloan, A. A. G. O., Ernest M. Ibbotson, F. A. G. O., and Nowell Ferries, F. A. G. O.

At the invitation of Dr. Earl V. Moore and Palmer Christian, the chapter held its April meeting in beautiful Ann Arbor Tuesday, April 18. After the dinner and business session the chapter adjourned to Hill Auditorium to hear Mr. Christian in an all-Bach program. The great Frieze memorial organ of 125 stops (Skinner) became a living, vibrant thing under Mr. Christian's hands, and all who listened were more than delighted and thrilled by the masterly and inspiring interpretations.

ARNOLD E. BOURZIEL, Secretary.

Northern Ohio Chapter.

Members of the Northern Ohio chapter began the evening on Tuesday, April 4, with a German dinner at Wohl's restaurant in Cleveland. The management gave the chapter the use of the main dining-room and prepared a special menu in the true German style. About eighty members enjoyed this unusual treat. Following the dinner the meeting adjourned to the Public Auditorium stage. This auditorium has a Skinner organ, the largest in Cleveland, and through the kindness of Charles Shewring, the maintenance manager, and Vincent Percy, organist, the members were permitted to inspect the organ and its various chambers. After a few words in explanation of the organ, the following programs were played:

By Walter Blodgett—Good Friday Music from "Parsifal," Wagner; Prelude and Fugue in C minor, Bach; "Dedication" from "Through the Looking-Glass Suite," Deems Taylor; "Tu es Petra," Mulet.

By Thomas H. Webber, Jr.—Chromatic Fantasia, Thiele; Siciliano, Bach; Prelude and Fugue in G major, Bach; "Twilight at Fiesole," Bingham; "Rhapsodie Catalane," Bonnet.

These organists showed the many possibilities that were available for color and interpretation in this great organ.

MARGARET RHODEHAMEL.

Catholic Service at Binghamton.

Members of the Binghamton chapter were guests of the chapter's secretary, Michael L. Harendza, Sunday afternoon, Feb. 12, at a Catholic liturgical vespers service held at the SS. Cyril and Methodius Roman Catholic Church, of which Mr. Harendza is organist and choir director. Three choirs of the church took part in the service—a chancel vested choir of sixty boys, the parochial school choir of 300 children and an adult choir of forty mixed voices. The program opened with the "Vision," by Rheinberger, played by Mr. Harendza on the three-manual Kilgen organ, followed by the processional hymn to the Sacred Heart sung in Slovakian by the chancel choir, fol-

lowed by the singing of the vespers of the Blessed Virgin Mary in the Gregorian style and a *falso bordone* by J. Singenberger. The Gregorian was sung antiphonally between the chancel and school choirs and the *falso bordone* between the chancel and adult choirs. Four priests took part in the solemn vespers service. The Rev. Cyril Orendac, O. M. C., pastor of the church, was master of ceremonies. Father Arthur Nazic read an interesting paper on "The Choir in the Catholic Liturgy" and voiced a welcome to the members of the Guild in the name of the pastor, the Franciscan Fathers, who have charge of the parish, and the people of the parish.

The church, which seats 1,000 persons, was crowded to its capacity listening to the Gregorian antiphons and Psalms and the hymns of Palestrina and Vittoria.

MRS. ALLENE K. BIXBY, Dean.

New Chapter at Wichita Falls, Tex.

Wichita Falls, Tex., now has a sub-chapter of the Guild. The new sub-chapter was organized by Mrs. J. M. Sewell, dean of the Texas chapter, in March, with eight charter members and prospects for a membership of twenty. Officers were elected and a regular business meeting was held. Mrs. J. W. Akin, Jr., will head the group as regent. Charles M. Kiker was elected secretary and Mrs. Carl Edwards was chosen treasurer.

Present members include Mrs. F. R. Collard, a prominent organist and active member of the Guild for several years; Miss Lillie Mae Kerr, Miss Elizabeth Wright, Miss Martha Johnson, Miss Enid McCarrell of Vernon, Tex., Mrs. Carl Edwards and Charles M. Kiker.

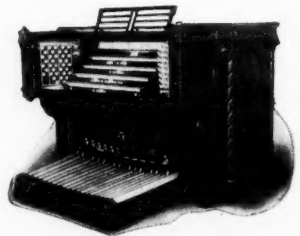
Wichita Falls, being a cosmopolitan oil center, has been anything but an "organ-minded" city, and the instrument has been considered merely a church fixture. Through her consistent endeavor to give programs employing varied talent, Mrs. Akin has established the organ as a solo and recital instrument. The attendance at her Sunday afternoon recitals has continued to grow and draw more and more favorable comment.

Missouri Chapter.

The monthly meeting of the Missouri chapter was held Monday evening, March 27, at the Webster Groves Presbyterian Church. Dinner was served, with Alfred Lee Booth as host. A short business meeting followed the dinner. The following recital was given by Mr. Booth and the choir of the church: Organ, "Thoughts of Christendom's First Sunday Morning" and "Evening Pastoral," Booth; chorus, "Rise Up, O Men of God" and "I Will Lay Me Down in Peace," T. Tertius Noble; organ, Suite, "From the Ozark Mountains," Booth; chorus, "Today There Is Ringing," Christiansen; "Angel Voices Ever Singing," Bortniansky, and "Hail, Gladdening Light," Martin. This program was enjoyed by all who attended. The organ numbers are compositions of Alfred Lee Booth.

Oklahoma Chapter Service.

The Oklahoma chapter held its annual Guild service in Trinity Episcopal Church, Tulsa, Sunday afternoon, March 26. The following was the musical part of the service: Organ Prelude, Prelude on the Hymn-tune "Federal Street," Marie M. Hine; anthem, "O Love That Wilt Not Let Me Go," Frank L. Sealy (sung by Trinity choir); organ, "Monologue," Diggle, and "Vesper Time," Pfeuger (Marie



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Gardner Swift); baritone solo, "O Master, Let Me Walk with Thee," H. A. Matthews (R. E. Howe); organ, Prelude from First Sonata, Guilman (Frances Wellmon Anderson); offertory motet, "Hear My Prayer," Mendelssohn (Miss Kramp and choir); postlude, Allegro from Sixth Symphony, Widor (Mrs. Hine).

The organist and director of music was Mrs. Marie M. Hine.

The chapter is sponsoring four organ recitals a week over station KVOO from the First M. E. Church on the Parrott memorial organ. To date the following organists have played: Dean John Knowles Weaver, Reid Jerome, Marie M. Hine and Esther Handley.

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Who's Who Among the Organists of America

Stanley Russell Waterman.

Trained from early boyhood in the musical traditions of the Protestant Episcopal Church, Stanley Russell Waterman, educator and organist, has fully realized the predictions of his earliest admirers and has risen to a very high place in the esteem and good will of both clergy and laity in southern New England.

Mr. Waterman was born in Meriden, Conn., of stalwart colonial ancestry, the first generation of the American family having come from Norwich, England, in 1636, settling in that cradle of sturdy American traditions, Plymouth, Mass. Here he received his early education, in the public schools of his native city, and entered upon his musical work as a choirboy at St. Andrew's Church. In the same period he came under the able tutelage of Professor George G. Marble of St. Paul's Church, under whose inspiring instruction he made rapid strides. At the age of 16 years, in competition with many more mature applicants, he won the appointment as organist at St. Peter's Church, Cheshire, Conn., where he presided at the console for four years.

Mr. Waterman was graduated from Yale in 1918 with the degree of bachelor of arts, having majored in Latin and Greek. He also completed special work in the Yale School of Music under the late Horatio Parker, using the famous Newberry organ. Later he studied with Dr. G. E. Stubbs of St. Agnes' Chapel, Trinity Parish, New York. From 1919 to 1920 he was organist and choirmaster of St. Michael's Church, Naugatuck, Conn., passing from this position to that of instructor of classics and music and organist of the Hay Memorial Chapel at Westminster School, Simsbury, Conn., during the years 1920 to 1922. Next he was established as head of the classical department and the department of music at the Kingswood Country Day School, West Hartford, Conn., which position he has filled from 1922 to the present writing. In the field of music, in addition to his duties at Kingswood School, he has held positions successively at Trinity Church, Portland, Conn., for three years; St. John's Church, West Hartford, Conn., for four years, and since April, 1930, at Trinity Church, Waterbury, where he has introduced plainsong and cathedral chanting with great success. His charming personality and warm interest in the welfare of his men and boys, combined with his learning and high qualities of leadership, have achieved results of a marked degree of excellence in his work at Trinity.

In 1927 Mr. Waterman married Miss Dorothy A. Moss of West Haven, Conn., herself an accomplished musician, at St. Ignatius' Church, New York.

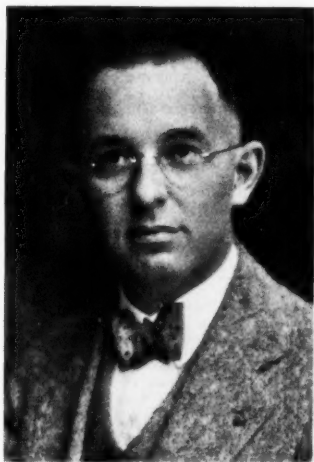
Mr. Waterman's musical, social and fraternal connections are typical of his busy, interesting career. Among others he maintains a membership in the Plainsong Society of New York City, the National Association of Organists, the American Guild of Organists and the American branch of the Plainsong and Medieval Music Society. He is also a member of various Masonic fraternities, including the Scottish Rite bodies, the Connecticut Society, Sons of the American Revolution, and the Yale Club of Hartford.

Winefrid Ryan.

From the time when, at the age of 10, she won a banjo by writing a prize story for the home town daily paper, through the time when, one Sunday afternoon, in her endeavors to get into a locked church to practice the organ, she entered via the coal chute, landing on a large heap of coal in her best dress, the interests of Winefrid Ryan, a brilliant Wisconsin organist and composer, have been both literary and musical. These two bent are natural, since her mother was an accomplished violinist and her father, a busy lawyer, found time to publish a number of philosophical works, as well as to play the 'cello.

Miss Ryan is a graduate of the University of Wisconsin School of Music

Stanley R. Waterman



in piano, organ and theory. She has also studied in Chicago at Bush Conservatory and with private teachers. Her organ training has been principally with Elias Bredin, Eric DeLamarter and Florence Hodge. Her theoretical study was done with Cecil Burleigh, well-known composer; Dr. C. H. Mills, director of music at the University of Wisconsin, and Dr. J. Lewis Browne, organist of St. Patrick's Church, Chicago.

After graduation from the University of Wisconsin Miss Ryan taught organ and piano in a Southern girls' college for two years and then privately at Wausau, Wis., where she was organist of St. John's Episcopal Church for five years. She has played before the Wisconsin State Music Teachers' Association and groups of her songs have been sung at annual meetings of both this association and the Wisconsin State Federation of Musical Clubs.

In the summer of 1923 Miss Ryan went back to the University of Wisconsin to study composition with Cecil Burleigh. She has composed for voice, violin, organ and piano, and has arranged a suite of Mr. Burleigh's violin pieces for organ. After working with Mr. Burleigh for three years she decided to complete the letters and science study necessary for the bachelor of music degree, which she received in 1928, being elected to Phi Beta Kappa, the national honorary scholastic fraternity, that year. Miss Ryan is also a member of Mu Phi Epsilon, national honorary musical sorority, and of Alpha Xi Delta, social sorority. While she was completing her work for her degree she renewed her early interest in writing, and has a number of published sketches, short stories and verses. She is also interested in foreign language study and has had a considerable amount of graduate work in French and Italian.

In February, 1928, Miss Ryan became organist and choir director of St. Andrew's Episcopal Church, Madison, Wis., where she remained until May, 1931, when she went to Wauwatosa, a suburb of Milwaukee, where she is just now devoting most of her time to writing—both "words and music." Her latest composition is a Berceuse with the words in French. It was given its premiere performance at International House in Milwaukee in April. A number of compositions for voice, violin and piano have recently been presented

over the Milwaukee Journal radio station, WTMJ.

Donald F. Nixdorf.

Donald F. Nixdorf has had a career distinguished by something quite different from the lives of those organists who in their progress to fame make many changes. He has achieved a reputation as a most valuable asset to the church music of Lancaster, Pa., the city of his birth and of all of his musical activity. He was born June 30, 1902, and for more than fourteen years—or about half of his life—has been at the organ in one church—the First Methodist. As a boy he was drafted for the place when his organ teacher suddenly died in the "flu" epidemic, and there he has remained, making the music of this church known throughout the region surrounding Lancaster.

Mr. Nixdorf began the study of the piano at the age of 8 and continued for five years under the late Miss Annie Swartzwelder. Music study was dropped for a period of two years because of high school activities and organ study began in the summer of 1918 under Roy Scott Shimp, then organist-director of the First Methodist Episcopal Church in Lancaster. In November of that year the epidemic of influenza was at its worst and claimed the life of Mr. Shimp. Needing an organist in this emergency, the minister approached Mr. Nixdorf while he was practicing and asked him to help out for a few Sundays until adjustments could be made, the alto soloist having agreed to do the directing for the time being. So he began his work, never dreaming that it would last more than a few weeks. One month passed and no adjustment had been made, so the church officials asked Mr. Nixdorf to continue for six months. Thus, at 16 years of age he assumed his first and only organ position.

After Mr. Shimp's death Mr. Nixdorf studied for several years under George B. Rodgers of St. James' Episcopal Church. Later his studies were continued under Dr. Harry A. Sykes of Trinity Lutheran Church, with whom he is still associated.

During succeeding years the directorship of the choir changed four times and in 1927 Mr. Nixdorf was given entire change. The music of this church meanwhile has been raised from an obscure position into the front rank of Lancaster churches. The church maintains three choirs, all under Mr. Nix-

Donald F. Nixdorf



dorf's direction. A senior choir of forty voices with a paid quartet and a junior choir of seventy sing every Sunday morning. On Sunday evenings the seniors and the high school, or intermediate, choir of thirty-five voices do the singing. One Sunday evening each month the senior choir presents a musical program and features either a guest soloist or instrumental ensembles ranging from string quartets to orchestras consisting of as many as fifty pieces. Capacity audiences are the rule at these attractive services. During the summer, when most churches have no evening service, the church continues a wide-open policy. In the absence of the choir guest soloists are presented every Sunday night during July and August, which helps to attract an average congregation of nearly 500 persons.

In 1930 the two-manual Haskell organ was replaced by a four-manual Moller of fifty-one straight stops. The dedicatory recital was played by Dr. Sykes, who was responsible for the organ specifications. Miss Catharine Morgan, Rollo Maitland and Arthur B. Jennings have also been heard in recitals in the last two years.

Mr. Nixdorf is an active member of the Lancaster chapter, Pennsylvania council, N. A. O., and has served as financial secretary five years and as president two years.

Festival of American Music.

The third annual festival of American music at the Eastman School of Music, Rochester, N. Y., will take place May 2 to 5. Four evening performances are on the schedule, including orchestra, chorus, ballet and chamber music. Among the works to receive their first performance at this festival are: "The Exodus," Bernard Rogers; Ballet, "Princess and Puppet," Burrill Phillips; Theme and Variations, Irving Landau, and Suite, "From the Black Belt," William Grant Still.

Diggle Presents Elgar Sonata.

Dr. Roland Diggle played Sir Edward Elgar's Second Sonata as his organ prelude in St. John's Episcopal Church, Los Angeles, March 26. This was the first American performance of this work. At the vesper service the same day Dr. Diggle presented William Reed's cantata "The Burden of the Cross" and the new anthem of Van Denman Thompson, "A Ballad of Trees and the Master."

Miss Winefrid Ryan



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Programs of Organ Recitals of the Month

Harry Benjamin Jepson, New Haven, Conn.—Among Professor Jepson's Sunday afternoon programs on the Newberry organ in Woolsey Hall at Yale University have been the following:

March 5—Four movements from Second Sonata, Vienne; Chorale Preludes, "Wir glauben all" and "Erbarb Dich mein," Bach; Intermezzo and Adagio from Sixth Symphony, Widor; "Salida," Urteaga.

March 19—Prelude from the First Sonata, Jepson; Passacaglia and Fugue, Bach; Cantabile, Jongsen; Pastorale, Roger-Ducasse; Finale from Sonata, "The Ninety-fourth Psalm," Reubke.

The recital March 19 was the last of the series.

Frank W. Asper, Salt Lake City, Utah.—The following are among Mr. Asper's most recent programs at the Salt Lake City Tabernacle:

March 27—Passacaglia in D minor (MSS), Asper; "The Angelus," Massenet; Intermezzo, Calcaerts; Loure, from Third Cello Suite, Bach; "Grand Choeur Dialogue," Gigout.

March 28—Finale from "Grande Piece Symphonique," Franck; Chorale Prelude, "Sleepers, Wake! a Voice Is Calling," Bach; "Marche Funebre," Chopin; "Soeur Monique," Couperin; Toccata in D minor, Federlein.

March 29—Fugue in G minor (the lesser), Bach; "Dreams," Wagner; "Romance sans Paroles," Bonnet; Canon in B minor, Schumann; Passacaglia in F minor (MSS), Church.

Claude M. Simpson, Jr., Dallas, Tex.—Mr. Simpson played a series of Lenten recitals at the First Methodist Church, South, on the large four-manual Pilcher organ, Sunday evenings. On Good Friday he played a program representing "an hour's watch at the cross," and his selections were: Good Friday Spell, Vrethblad; "Gethsemane," Mallory; "Double Theme Varie," Rousseau; Passion Chorale, Bach; "I Am the Resurrection and the Life," de la Tombelle; Meditation, James; Largo, Handel; Prelude and Fugue in C minor, Bach.

Before a congregation of more than 400 people in the First Methodist Church, South, of Wichita Falls, Tex., on the afternoon of March 26 Mr. Simpson played this program on the four-manual Reuter organ over which Mrs. J. W. Akin, Jr., presides: Prelude in E minor, Dethier; "In Thee Is Joy," Bach; Passion Chorale, Bach; "Dedication," Taylor; Spring Song, Hollins; "Fountain Sparkling in the Sunlight," Goodwin; Nocturne, Simpson; Toccata, Symphony 5, Widor.

Mr. Simpson also played the Lenten recital at St. Matthew's Cathedral in Dallas March 13, making use of these compositions: "Meditation a Sainte Clotilde," James; "In Thee Is Joy," Bach; "Dedication," Taylor; "The Jugleresse," Moszkowski; "Pantomime," de Falla; "Fountain in the Sunlight," Goodwin; "Souvenir Romantique," Nevin; "Fiat Lux," Dubois.

Mrs. J. W. Akin, Jr., Wichita Falls, Tex.—In her second recital of the season at the First Methodist Church Sunday afternoon, March 12, Mrs. Akin was assisted by Mrs. Ross G. Smith, pianist; Stanley M. Raub, violinist, and Edwin A. Bobb, cellist. A "Priere" by Cesar Franck was the ensemble number. The organ selections included: Toccata and Fugue in D minor, Bach; Minuet, from "Divertimento" in D, Mozart; Chorale in A minor (No. 3), Franck; "Where Dusk Gathers Deep," Charles A. Stebbins; Concert Caprice, Kreisler; Finale from Fourth Symphony, Widor.

Arnold S. Bowman, New Cumberland, Pa.—On Monday evening, March 27, Mr. Bowman, organist and choirmaster of the First Church of God, played a recital in the church, assisted by Paul W. Stouffer, tenor soloist of St. Stephen's Cathedral, Harrisburg. Mr. Bowman played the following program: Sonata in A major, No. 3, Mendelssohn; Chorales, "Oh Sacred Head Now Wounded" and "In Thee Is Gladness," Bach; "Benedictus," Karg-Elert; "Christus Resurrexit," Ravanello; Andante Cantabile (String Quartet, Op. 2), Tschalkowsky; "Echo," Yon; "Sunset and Evening Bells," Federlein; "Marche Religieuse," Guilmant.

Ernest Douglas, Los Angeles, Cal.—Mr. Douglas played the following compositions among others in his Lenten recitals at St. Matthias Church: "Intrigue," from "Four Organ Sketches," Douglas; Chorale Prelude, "Aus tiefer Noth," Bach; "The Little Shepherd," Debussy; Chromatic Fantasia, Thiele; Concert Piece No. 2, Parker; Chorale Fantasia on Two Hymn-tunes, Diggle; "Litaney," from "Castilleja Sonata," True; Finale from Concerto in E minor, Douglas; "Clair de Lune," Karg-Elert; "Claconna," Pachelbel; Fantasia in the Form of an Offertory, Tours; Pavanne, Byrd; Suite in B minor, Douglas; Prelude and

Fugue in E minor, Bach; "Praeludium," Jarnefelt; Toccata from Fifth Symphony, Widor; Pastorale in F major, Bach; Psalm Prelude, Howells; "Soeur Monique," Couperin; "Piece Heroique," Franck.

Hugh Porter, New York City.—In his series of Sunday afternoon recitals at the Second Presbyterian Church in April Mr. Porter devoted the first two programs to contrasting forms of chorale preludes, the third recital to Franck, Jongsen and Saint-Saens and the fourth to "The Mystic Organ." His offerings included:

April 9—"Nun lob, mein Seel, den Herren," Praetorius; "Meinen Jesum lass ich nicht," Walther; "Vater unser im Himmelreich," Mendelssohn; "Vater unser," Pachelbel; "Dundee," Parry; "In dulci jubilo," Bach; "Liebster Jesu, wir sind hier," Karg-Elert; "Ich ruf zu Dir, Herr Jesu Christ," Scheidt; "Ton-y-Botel" (Welsh tune), Noble.

April 16—"Liebster Jesu, wir sind hier" (two settings), Bach; "Wenn wir in höchsten Nothen sein," Bach; "Rhosymedre" and "Hyfrodol" (Welsh tunes), Vaughan Williams; "Erbarb Dich mein, O Herre Gott" and "Jesu nahm zu Sich die Zwölfe," Bach; "A Rose Breaks into Bloom," Hugh Porter; "A Calvinist Hymn-tune," Sowerby; Toccata on "Neander," Candlyn.

April 23—Chorale No. 1, in E major, Franck; "Benediction Nuptiale," Saint-Saens; Fantasia in D flat, Saint-Saens; Pastorale, Franck; Chorale, Improvisation, Caprice, "Priere" and Menuet-Scherzo, Jongsen; "Piece Heroique," Franck.

April 30—Suite for Pentecost, No. 25, from "L'Orgue Mystique," Tournemire; "Campanile," from "Esquisses Byzantines," Mulet; "Meditations in a Cathedral," Bossi; Verset in the Style of Bach on "Ave Maria Stella," Dupre; Toccata on a Gregorian Theme, Edward Shippen Barnes; "Veni Sponsa Christe" (Mode 7), Ernest Chausson; "Stella Matutina" and "Electa ut Sol," Henri Daltier.

Elmer A. Tidmarsh, Schenectady, N. Y.—Professor Tidmarsh, director of music at Union College, who plays recitals on Sunday at 4 o'clock in the Union College Memorial Chapel, presented these as his March and April offerings:

March 19—Modern music: Chorale in D minor, Hendrik Andriessen; Prelude in G flat, Alexander Scriabine; Prelude to "L'Apres-Midi d'un Faune," Debussy; Berceuse and Finale, "Firebird," Suite, Stravinsky; "The Yellow Dusk," Horszman; "Nostalgia," Manning; Nocturne, Curran; Sonata on the Ninety-fourth Psalm, Reubke.

March 26—Program of Bach music, assisted by Edward Malloy and David Weiss, violinists: Passacaglia and Fugue in C minor; Concerto in D minor for two violins and organ; Toccata, Adagio and Fugue in C major; Air for the G string; Toccata and Fugue in D minor.

April 16—Program of Easter music: Epilogue on "Old Hundredth," Farrar; "O Filii et Filiae," Lore; An Easter Prelude, based on a traditional melody, Edgerton; "A Rose Breaks into Bloom," Chorale Prelude, Brahms; "To Spring," Grieg; Spring Song, Hollins; "Christus Resurrexit," Ravanello; "Easter Morning," Mallory; "Easter Morning on Mount Rubidoux," Gaul; "Hosanna," Wachs; "Hosanna," Dubois.

Alice Harrison, Eagle Rock, Cal.—In a vesper recital at the United Church on the afternoon of April 2 Miss Harrison had a very large audience despite the beauties of the sunshine and other attractions such as California climate offers. Her program, in which she was assisted by Joe Eastwood, tenor, included these organ selections: Prelude to "Lohengrin," Wagner; "Gethsemane," Frysinger; "Dawn," Cyril Jenkins; "Easter Morning on Mount Rubidoux," Gaul; "Chant d'Avril," Leigh; "Caprice Viennois," Kreisler; "Pensee Printaniere," Dethier; "Jubilate Amen," Kinder.

Ernest Mitchell, New York City.—Mr. Mitchell's offerings in his recital at Grace Church Sunday afternoon, April 9, were as follows: "Hosanna," Dubois; Adagio (Sixth Symphony), Widor; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "O Sacred Head," Bach; "The Tumult in the Praetorium," de Maleingreau; Cantilena, McKinley; "The Mystic Organ," Book 35, Tournemire.

Herbert Ralph Ward, New York City.—Mr. Ward's Tuesday 1 o'clock recitals at St. Paul's Chapel, Trinity Parish, in April gave the opportunity to hear the following compositions:

April 4—"Deuil" ("Lamentation"), Sylvain Dupuis; Prelude and Fugue in C minor, Bach; "To a Pond Lily," H. R. Ward; Allegro Maestoso, "Water Music," Handel; "March to the Holy Grail" ("Parsifal"), Wagner.

April 11—"The Garden of Gethsemane," R. Deane Shure; "My Jesus, What Dread Agony," Bach, arranged by Bernard Jack-

son; Chorale Prelude, "O Sacred Head," Bach; "Come, Gentle Death," Bach, arranged by Bernard Jackson; "Wir setzen uns mit Tränen nieder" ("We Sit Here in Tears"), Bach, arranged by Emil Weidenhagen (from "St. Matthew Passion").

April 18—"Easter Dawn," Henry Geehl; Variations on "O Filii," J. Deplattay; "Lauda Sion," J. Folville; "Hallelujah Chorus" ("Messiah"), Handel.

April 25—Fantasia in C, Bach; "With-in a Chinese Garden," Stoughton; "Romance" (from Symphony in D minor), Schumann; Prelude and Fugue in E minor (Cathedral), Bach; Toccata in D minor, Marcel Roubier.

Lilian Carpenter, F. A. G. O., New York City.—In a recital at the Andrews Methodist Church of Brooklyn April 4, under the auspices of the A. G. O., for the unemployment fund, Miss Carpenter was assisted by Camille Swan Pilcher, violinist, and Jessie Tunison, pianist, in the following program: Sonata in the Style of Handel (Allegro), Wolstenholme; Chorale Preludes, "Come, Redeemer of Our Race" and "Christians, Rejoice," Bach; "Variations de Concert," Bonnet; "Hymn to St. Cecilia," Gounod (Mrs. Pilcher, Miss Tunison, Miss Carpenter); Scherzo, Parker; "Dreams," McAmis; Finale from First Sonata, Guilmant.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner's noon programs at the University of California, Los Angeles, on the large Skinner organ, have included the following:

April 4—Concert Overture in C minor, Hollins; Toccata, Adagio and Fugue in C major, Bach; Canon in B minor, Schumann; "Virgin's Slumber Song," Reger; Symphonic Poem, "Les Preludes," Liszt.

April 6—All-German program: First Sonata, in F minor, Mendelssohn; Chorale Preludes, "If Thou but Suffer God to Guide Thee," Bach, and "Adorn Thyself, O My Soul," Brahms; "Moonlight," Karg-Elert; Rondo, "Race over the Lost Penny," Beethoven; "Lohengrin's Admonition to Elsa," Wagner; "Ride of the Valkyries," Wagner.

Arthur C. Becker, A. A. G. O., Chicago.—Mr. Becker, of St. Vincent's Catholic Church and De Paul University, played the following program in a recital Easter Sunday afternoon at St. Stephen's Church, Lincoln street and Twenty-Second place: Concert Overture, Hollins; "In Paradisum," Dubois; "Fiat Lux," Dubois; Berceuse, Arthur C. Becker; "Christus Resurrexit," Ravanello; "Liebestraum," Liszt; Scherzo, Gingrich; Toccata from Fifth Symphony, Widor.

Mr. Becker played a series of short Lenten recitals preceding the regular Wednesday evening services at St. Vincent's Catholic Church. The programs included:

March 1—Adagio from Sonata in C minor, Bach; "O Man, Bemoan Thy Fearful Sin," Bach; Pastorale, Bach.

March 8—"Fiat Lux," Dubois; "Chant Pastoral," Dubois; Allegro from "Sonata Cromatica," Yon.

March 15—Berceuse, Becker; Sonata No. 4, Mendelssohn.

March 22—Toccata and Fugue in D minor, Bach; Chorale Prelude, Bach; Cantabile, Franck.

March 29—Sonata No. 6, Mendelssohn.

April 5—Prelude to "Lohengrin," Wagner; Andante from Sonata in B minor, Becker; Toccata, Barnes.

Ella Cox, F. A. G. O., Cloquet, Minn.—Miss Cox played a recital of French music at the Presbyterian Church April 1 for the Cloquet Saturday Musicales. Her selections included: "Marche Pontificale," de la Tombelle; "In Paradisum," Dubois; Rondo, Couperin; Gothic Suite, Boellmann; Menuet from "L'Arlesienne," Suite No. 2, Bizet; Largo and Allegro from First Sonata, Guilmant; Pastorale, Franck; Song without Words, Bonnet; piano and organ duet, "Danse Macabre," Saint-Saens (Primo part played by Mrs. Ennis Leavack); Allegro Cantabile and Toccata from Fifth Symphony, Widor.

Parvin Titus, F. A. G. O., Cincinnati, Ohio.—In his half-hour recital at Christ Church at noon on Good Friday, April 11, Mr. Titus was assisted by Mrs. Robert Sattler, violinist, in this program: "Grand Jeu," Du Mage; Aria (violin and organ), Caldara; Andante, Trio-Sonata 1, Bach; "Pieta Signora" (violin and organ), Stradella; Toccata in C, Bach.

J. Lawrence Erb, Mus. D., F. A. G. O., New London, Conn.—In a recital March 21 at the First Church of Christ, Congregational, Dr. Erb played: Fantasia in G minor, Bach; Air in D, Bach; "At Evening," Buck; "Hosannah," Dubois; Pastorale, F sharp minor, Faulkes; "Romance sans Paroles," Bonnet; Sonata No. 3, in D minor (Allegro con spirito and Intermezzo), Borowski; "From the South," Gillette; Allegretto Scherzando, Erb; Grand Chorus in D, Guilmant.

On Good Friday at noon Dr. Erb gave

the following noon recital in the same church: First Sonata (Moderato), Van Eyken; Cantilene, Pierne; "Vision," Rheinberger; Introduction to "The Holy City," Gaul; Cantabile in G, Lemmens; Sonata No. 3, in D minor (Andante and Finale), Borowski.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman's offerings for his eighty-third recital at Calvary Episcopal Church, played March 26, were the following: Sonata in E minor, Rogers; "Emmaus," Frysinger; "Harmonies du Soir," Karg-Elert; "Ronde Francaise," Boellmann; Air in D and "In Thee Is Joy," Bach; Cradle Song, Brahms; "Carillon Sortie," Mulet.

Leslie Grow, Nashville, Tenn.—A Bach program was played by Mr. Grow in an informal recital at Vanderbilt University, on the large Aeolian organ, March 21. The selections presented were: Toccata in F minor; Chorale Prelude, "Aus tiefer Noth"; Third Trio-Sonata in D minor; Passacaglia in C minor; Chorale Prelude, "Wachet auf, ruft uns die Stimme"; Fugue in E flat major ("St. Ann's").

Henry K. Beard, York, Pa.—In a recital at the First Methodist Church March 9 Mr. Beard, organist of the church, played the following program entirely from memory: Sonata in D minor, No. 6, Mendelssohn; Gigue in A major, Bach; Chorale Prelude, "In dulci jubilo," Bach; Largo from "New World" Symphony, Dvorak; Toccata from "Suite Gothique," Boellmann; Pastorale, Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Finale from Second Symphony, Widor.

Alice Knox Fergusson, Dallas, Tex.—In a recital at Christ Episcopal Church March 10 for the Oak Cliff Oratorio Society Miss Fergusson played: "Vision," Rheinberger; "Scherzoso," Rheinberger; "Solemn Melody," Noble; Reverie (by request), Dickinson; "Festival Hymn," Bartlett; "Idyll," Milligan; "Anna Magdalena's March," Bach; "Romanza," Matthews; "Christmas Musette," Mailly; "Marche Solennelle," Mailly.

April 7 Miss Fergusson played these works: Largo, Handel; Allegro maestoso con fuoco, Guilmant; Cantilene, Salome; Cathedral Etchings," Beck; Chorale Prelude, "O Man, Bewail Thy Sin," Bach; "Scherzo Symphonique," Faulkes.

Firmin Swinnen, Wilmington, Del.—In his fifty-fifth recital at the University of Delaware, in Newark, April 17 Mr. Swinnen made use of these compositions: "Pilgrims' Chorus," Wagner; Aria in D major, Bach; "Dreams," Wagner; Passacaglia in C minor, Bach; "Walther's Prize Song," Wagner; Chorale Prelude, "Come, Savior of the Heathen," Bach; "Liebestod," Wagner; Toccata and Fugue in D minor, Bach.

Frederick Chapman, M. S. M., Richmond, Va.—At the monthly recital in All Saints' Church Mr. Chapman was assisted by Mary Ellen Thurston, violinist. The program follows: Prelude and Fugue in E minor, Bach; Adagio from Toccata and Fugue in C, Bach; Larghetto and Allegro from Sonata 4, Handel; "Ave Maria," Bach-Gounod; "In Springtime," Kinder; Aria from Orchestral Suite in D, Bach; "Slavonic Dance," No. 2, Dvorak; Andantino, Martin; "In Paradisum," Dubois; "Fiat Lux," Dubois.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs at the University of Minnesota on Friday afternoons, broadcast over the university station WLB, and attended by students and many others who are interested in good organ music, have included the following compositions:

March 31—Chorale in A minor, Franck; "To Spring," Grieg; Barcarolle in B flat, Faulkes; Spring Song, Macfarlane; Prelude in B minor, Bach; Chorale Prelude, "Deck Thyself with Gladness," Brahms; Sonata in A minor, Borowski (complete); Melody in G flat, Paderewski; "Chanson," Candlyn; Fanfare in D, Lemmens.

April 7—Sixth Symphony (first and second movements), Widor; Second Concerto (Adagio recitative and Allegro), Handel; "Colloquy with the Swallows," Bossi; Prelude, Fugue and Variation, Franck; "Benediction," Karg-Elert; Fantasia in E flat, Saint-Saens; "Echo Caprice," Mueller; Elegy, Massenet; March in E flat, Faulkes.

April 14—Prelude and Fugue in E flat, Bach; Chorale Prelude, "O Sacred Head," Bach; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach-Grace; Prelude to "Parsifal," Wagner; Canzona, Wheelton; Chorale Prelude on "Eventide," Parry; "Marche Funebre," Chopin.

April 21—Fantasia and Fugue in G minor, Bach; Cantilene in F, Vioris; "An Easter Alleluia," Gordon Slater; Spring Caprice, Matthews; Variations on "O Filii et Filiae," Batiste; Spring Song, Mendelssohn; "Dawn," Mason; "Benediction Nuptiale," Saint-Saens; "Christus Resurrexit," Ravanello.

Programs of Organ Recitals of the Month

Maurice Garabrant, Garden City, N. Y.—In his Lenten recitals at the Cathedral of the Incarnation of the diocese of Long Island Mr. Garabrant presented these compositions:

March 5—Chorale, Jongen; "Ave Maria," Henselt; "Adoratio et Vox Angelica," Dubois; Reverie, Bonnet; Triumphant March, Noble.

March 12—"Romance sans Paroles," Bonnet; "Harmonies du Soir," Karg-Elert; "Where Wild Judea Stretches Far," Stoughton; Mountain Idyl, Schminke; March on a Theme of Handel, Guilmant.

March 19—"Nun danket alle Gott," Karg-Elert; Melodie in D, Guilmant; Toccata in A, MacMaster; Fountain Reverie, Fletcher; Fantasia, Bubeck.

March 26—Meditation, Bubeck; Two Versets, Dupre; "By the Waters of Babylon," Karg-Elert; Canzone, Karg-Elert; Finale-March, Boellmann.

April 2—Chorale Preludes, "O Sacred Head Surrounded" and "Dearest Jesus, We Are Here," Bach; "Meditation a Ste. Clotilde," James; "The Death and Resurrection," Malling.

Mr. Garabrant played the following program at St. Thomas' Church, New York City, on the evening of April 2: Prelude and Fugue in C minor, Bach; "Kyrie Eleison," Reger; "Colloquy with the Swallows," Bossi; "Before the Image of a Saint," Karg-Elert; Chorale Improvisation on "In dulci júbilo," Karg-Elert; "Meditation a Ste. Clotilde," James; Finale-March (Second Suite), Boellmann; Reverie, Bonnet; Triumphant March, Noble.

Howard L. Ralston, Washington, Pa.—Mr. Ralston played the following numbers in his "hour of meditation" Sunday afternoon, April 2, at the Second Presbyterian Church: Prelude and Fugue in C, Bach; "As Jesus Stood Beside the Cross," Scheidt; "O Sacred Head Now Wounded," Bach; "Resurrection Morn," Johnston; "Alleluia," Faulkes; Spring Song, Mendelssohn; "Paean of Easter," Mueller.

Edwin D. Clark, Wilkes-Barre, Pa.—Mr. Clark, minister of music at the First Presbyterian Church, gave a Lenten recital April 4 at which he played: "Toccata per l'Elevazione," Frescobaldi; Prelude (Fantasia) and Fugue in G minor, Bach; "Meditation a Sainte Clotilde," James; Chorale in A minor, Franck; Andante and Allegro from Gothic Symphony, Widor; "May Night," Palmgren; "Variations de Concert," Bonnet.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting played the fifth in the series of six recitals at the Pittsburgh Musical Institute on the evening of April 20. His program consisted of these works: Toccata and Fugue in D minor (Doric), Bach; "Suite Latine," Op. 86, Widor; Second Symphony, Op. 37, Edward Shippen Barnes.

G. Calvin Ringgenberg, St. Louis, Mo.—For his recital at Washington University on the afternoon of Sunday, March 19, Mr. Ringgenberg selected this program: Chorale Prelude, "A Mighty Fortress," Faulkes; Cantabile, Jongen; Fantasia and Fugue in C minor, Bach; Sketch in F minor, Schumann; "Angelus du Soir," Bonnet; Sea Sketches, Stoughton.

Mr. Ringgenberg's program Easter Sunday afternoon at the university included: "Christus Resurrexit," Ravanello; "Ave Maria," Bossi; Fanfare, Lemmens; Chorale Preludes, "Christ Lay in Death's Dark Prison," "O Sacred Head, Now Wounded," "All Men Must Die" and "In Thee Is Gladness," Bach; "Marche Religieuse," Guilmant; Spring Song, Mendelssohn; "The Squirrel," Weaver; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "The Nightingale and the Rose," Saint-Saens; "Hallelujah Chorus," from "The Messiah," Handel.

Albert Riemenschneider, Berea, Ohio—A lecture-recital on the compositions of Charles Marie Widor constituted the offering of Mr. Riemenschneider at Baldwin-Wallace College Sunday afternoon, April 2. The following selections were played: "Marche Pontificale" (First Symphony); Adagio (Second Symphony); Scherzo (Fourth Symphony); Allegro (Sixth Symphony); Adagio (Fifth Symphony); Toccata (Fifth Symphony); Andante Sostenuto (Gothic Symphony); Variations (Gothic Symphony).

Lillian Evans Adams, Cambridge City, Ind.—In a vespers recital at the First Methodist Episcopal Church Sunday, April 2, Mrs. Adams played: Passacaglia in C minor, Bach; Finale (Sixth Sonata), Mendelssohn; Triumphant March ("Naaman"), Costa; Cantilene in F minor, Wolstenholme; "Sun's Evensong," Karg-Elert; Scherzo (Fifth Sonata), Guilmant; Serenade ("Arcadian Idyll"), Lemare; "Praeludium," Voris.

J. Max Kruwel, Quincy, Ill.—Mr. Kruwel's Lenten recitals at the Salem Evangelical Church on Sunday afternoons were well received and largely attended. Among his programs were the following:

March 19—Prelude and Fugue in E

minor, Bach; Spring Song, Mendelssohn; First Sonata (Allegro moderato; Adagio), Mendelssohn; "Le Bonheur," Herbert E. Hyde; "The Squirrel," Powell Weaver; Allegro from Sixth Symphony, Widor; "Trümmerei" (by request), Schumann.

April 2—Allegretto Caprice, Brewer; "Variations de Concert," Bonnet; "Soir de Printemps," Swinnen; Fugue in G minor, Bach; Improvisation on Hymn tune "Jesus, Saviour, Pilot Me"; "To the Evening Star" and "Pilgrims' Chorus," Wagner.

Thornton L. Wilcox, Bellevue, Pa.—Mr. Wilcox, organist and director at the Presbyterian Church, played a short recital preceding the service April 2, giving the following Bach compositions: Chorale Prelude, "All Mankind Alike Must Perish"; Chorale Prelude, "Oh How Helpless, Oh How Fleeting"; Slow Movement from First Concerto; Chorale Prelude, "The Son of God Is Come." March 5 he played a Liszt program, including: "Angelus," "To Spring," "Idylle" and Sanctus from Mass in C minor.

Frederic B. Stiven, Mus. B., A. A. G. O., Urbana, Ill.—Director Stiven of the music school at the University of Illinois did something unusual when he played a program the composers on which represented "an unbroken line of teacher and pupil from Bach to the present day." The list of works played was made up as follows: Fantasia and Fugue in C minor, Bach; Prelude and Chorale, Johann Christian Kittel; Rondo for Flute Stops, Johann C. H. Rinck; Theme and Variations, Adolf Hesse; Adagio and March from "Sonata Pontificale," Jacques Lemmens; Pastoral from First Sonata, Felix Alexandre Guilmant.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft's recitals on Sunday afternoon at 5 o'clock in Trinity Cathedral have been marked by these offerings:

March 19—Aria from Twelfth Concerto, Handel; Pastorale, Roger-Ducasse; Chorale Prelude, "My Heart Is Filled with Longing," Bach; "Chanson," Balakireff-Kraft; Allegro from Sixth Symphony, Widor.

March 26—Largo, Handel; Prelude to "The Blessed Damozel," Debussy; "In Paradisum," Dubois; Chorale Prelude, "Jesus, My Trust," Reger; Berceuse and Finale from "L'Oiseau de Feu," Stravinsky; "Carillon-Sortie," Mulet.

In his Monday evening recital April 3 Mr. Kraft played: Passacaglia, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Pastorale, Roger-Ducasse; Berceuse and Finale from "L'Oiseau de Feu," Stravinsky; "Carillon-Sortie," Henri Mulet; Prelude to "The Blessed Damozel," Debussy; Christian; Intermezzo and Finale from Third Symphony, Vierne.

Walter Hirst, A. A. G. O., Warren, Ohio—Mr. Hirst played a program of French compositions in a recital at Christ Episcopal Church on the evening of March 19. His offerings included: Sonata No. 1, in D minor, Guilmant; "Scene Religieuse," Massenet; "Marche Pontificale," de la Tombelle; Cantilene, Piere; Toccata (Gothic Suite), Boellmann.

In his recital Feb. 19 Mr. Hirst played: Festival Prelude on "Ein Feste Burg," Faulkes; Intermezzo, Callaerts; Toccata and Fugue in D minor, Bach; "Canzone d'Amore" (Sicilian Suite), Mauro-Cottone; "Marche Religieuse," Guilmant.

J. Lawrence Erb, Mus. D., F. A. G. O., New London, Conn.—Dr. Erb gave a recital at the First Church of Christ, Congregational, March 21, playing a program made up of the following compositions: Fantasia in G minor, Bach; Air in D, Bach; "At Evening," Buck; "Hosannah," Dubois; Pastorale, F sharp minor, Faulkes; "Romance sans Paroles," Bonnet; Sonata No. 3, in D minor (Allegro con Spirito; Intermezzo), Borowski; "From the South," Gillette; Allegretto Scherzando, Erb; Grand Chorus in D, Guilmant.

Albert W. Harned, Mus. D., Washington, D. C.—In his April Wednesday recitals at the Universalist National Memorial Church Dr. Harned played these programs:

April 5—Second Sonata, Borowski; Andantino, Lemare; Pastorale, Bruno Klein; Spring Song, Mendelssohn; Slumber Song, Ethelbert Nevin.

April 12—Grail Scene from "Parsifal"; "Walther's Prize Song," "Die Meistersinger"; Prelude to "Lohengrin"; "Elizabeth's Prayer" and "Song to the Evening Star," "Tannhäuser," Wagner.

Caspar Koch, Pittsburgh, Pa.—In his municipal recitals at North Side Carnegie Hall Dr. Koch has played:

March 5—Overture to "Zampa," Herold; Angel Scene from "Hänsel und Gretel," Humperdinck; "To the Rising Sun," Torjussen; "Hawaiian Fantasy," Humphrey J. Stewart; "Marche Slav," Tschalkowsky.

March 12—Overture to "Raymond," Thomas; Andante from "Symphonie

Pathétique," Tschalkowsky; Variations on a Ground Bass, Battison Haynes; "Mr. Ben Jonson's Pleasure," Milford; "Tabarka," Ljadoff; "The Bells of St. Anne de Beaupre," Russell; Offertoire in D minor, Batiste.

Clara B. Tillinghast, South Hadley, Mass.—In her Lenten recitals at Mount Holyoke College on Friday afternoons Miss Tillinghast has presented the following programs among others:

March 17—"Psalm XIX," Marcello; Minuet in E, Rameau; Sixth Symphony (complete), Widor.

March 10—Fantasia in G minor, Bach; Aria from Twelfth Concerto, Handel; Noel in G, with Variations, d'Aquin; Sketch in D flat, Schumann; Largo-Allegro from Sonata 1, Guilmant; "Romance sans Paroles," Bonnet; Toccata from Symphony 5, Widor.

Walter Buszin, Mankato, Minn.—Mr. Buszin gave his annual recital at Bethany Lutheran College Sunday afternoon, April 2, and was assisted by the Mankato Lutheran Church Society. The organ selections included: Fourth Organ Concerto (F major), Handel; Four Chorale Preludes, Reger; Fantasy and Fugue in G minor, Bach; "Noel Languedocien," Guilmant; Canon, Martin; Fantasy for Piano and Organ (Anna John Silber at the piano), Demarest.

Grace Leeds Darnell, New York City—A series of five noon Lenten recitals was given by Miss Darnell in St. Mary's Church, Manhattanville, New York City. The programs were planned especially to appeal to the "man in the street" who at the lunch hour might wish to hear organ music. The programs follow:

First Recital—Music by Guilmant: "Lament" in G minor; Adagio (Sonata 5); "Marche Funebre et Chant Seraphique"; Pastorale in A major; Scherzo (Sonata 5). Second Recital—English music: Gavotte, Pulein; Air in F major, Wesley; "The Question and the Answer," Wolstenholme; "Clunnum," Woods; Allegretto Pastorale in D major, West; "Grand Choeur" No. 2, Hollins.

Third Recital—American music: Prelude Heroic, Faulkes; "Romance," Webb; "Oriental Scene" No. 1, Bird; "Legend," Cadman; "Desert Sunrise Song," Landis; Scherzoso, Rogers.

Fourth Recital—German music: Sonata

6 (first movement), Rheinberger; Aria in A major, Bach; Chorale, "Allein Gott in der Höh' sei Ehr," Bach; "Benedictus," Karg-Elert; Fugue in G major, Krebs.

Fifth Recital—"Pledge Herobique," Franck; Prelude to "The Bluebird," Debussy; "Vendanges" ("Les Heures Bourgeoises"), Jacob; Toccata, Fleuret.

Samuel A. Baldwin, New York City—Professor Baldwin gave a recital at the First Presbyterian Church April 3 under the auspices of the relief committee of the A. G. O. and played this list of selections: Prelude in E flat, Bach; Improvisation, from Suite in D, Op. 54, Foote; "Weeping, Mourning, Fearing, Trembling," Liszt; "Scena Pastorale," Bossi; Sonata, "The Ninety-fourth Psalm," Reubke; "Evening Song," Schumann; Prelude to "Parsifal," Wagner.

Alexander D. Richardson, New York City—Mr. Richardson's programs at Carnegie Hall, broadcast by station WOR, will include these performances:

May 1—"To the Setting Sun," Garth Edmundson; "Wailing Wall," R. Deane Shure; "The Butterfly," Lavalley; Concert Caprice, Diggle.

May 3—Opera program: Fantasia, "Il Trovatore," Verdi; Intermezzo, "L'Amico Fritz," Mascagni; "Ride of the Valkyries," Wagner.

May 5—"Shadow Mountain" ("Sermons in Music"), R. Deane Shure; "Daguerotype of an Old Mother," H. B. Gaul; "The Angelus," Lemare; "Scherzo Symphonique," W. Steff-Longston.

Ralph A. Davis, New York City—Mr. Davis gave the following program in the sculpture court at the Brooklyn Museum Sunday afternoon, April 9: Allegro ("Concerto Grosso," No. 6), Handel; Grave-Adagio, Sonata No. 2, Mendelssohn; Minuet, Beethoven; Toccata and Fugue in D minor, Bach; Chorale Prelude, "My Heart Ever Longeth," Brahms; Toccata, Becker; Nocturne, Stoughton; Finale, Franck.

Ruth Spindler Williams, Ottumwa, Iowa—Mrs. Williams gave a recital April 2 at the First Christian Church, presenting this program: Sonata No. 6, Mendelssohn; Minuet, Foote; "The Primitive Organ," Yon; "Carillon," Sowerby; Toccata and Fugue in D minor, Bach; Sixth Symphony (Adagio and Vivace), Widor.

[Continued on page 24.]

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Programs of Organ Recitals of the Month

George William Volkel, F. A. G. O., New York City.—Mr. Volkel gave a recital at the Fifth Avenue Presbyterian Church May 4 and presented a program made up as follows: Sixth Symphony (first two movements); Widor; Four Pieces from "Twenty-four Pieces in Free Style"; Vierne; Variations (first movement, Fifth Symphony); Widor; "A Fantasy"; Darke; "Fantasia e Gravement"; Bach; "Ave Maris Stella" (excerpt); Dupre; Passacaglia and Fugue in C minor, Bach.

William Churchill Hammond, Holyoke, Mass.—For his 18th recital at the Second Congregational Church, played March 31, Professor Hammond gave a Bach program made up of these works: Prelude to Cantata No. 106; Chorale Prelude No. 33; Prelude No. 7 ("Well-Tempered Clavier"); Toccata in F major; Pastorale; Prelude and Fugue in E minor; Toccata and Fugue in D minor; Prelude and Fugue in E flat ("St. Ann's").

The first recital of this series was given by the present organist March 31, 1885.

Edward Eigenschien, Chicago.—In his afternoon recitals at the University of Chicago Chapel Mr. Eigenschien has played these programs:

April 3—Largo, Handel; Aria from Tenth Organ Concerto, Handel; Gavotta, Martini; Aria in E minor, Bach-Widor; Fantasia and Fugue in G minor, Bach.

April 7—Verset on the Hymn "Iste Confessor," Guilman; "Dreams," Guilman; Allegro in F sharp minor, Guilman; "Divertissement," Vierne; "Seraphic Chant," Moline; "Grand Choeur" (Alla Handel), Guilman.

March 23—"Peece Heroique," Franck; "Matin Provencal," Bonnet; Sketch in D flat, Schumann; Chorale, "Our Father, Who Art in Heaven," Mendelssohn; "Cortege et Litanie," Dupre.

March 17—Adagio, Gounod-Renaud; Rondo, Westerhout; "Reverie," Strauss; "Choeur et Gavotte," Gluck; Toccata, Federlein.

Stanley E. Saxton, Saratoga Springs, N. Y.—Mr. Saxton's program of Easter music at Skidmore College April 10 was marked by the performance of these selections: Prelude to "Parsifal," Wagner; Two Chorale Preludes, Brahms; "Easter Morning with the Pennsylvania Moravians," Harvey Gaul; Cantilene from "Symphonie Romane," Widor; "Alleluia," Faulkes.

Ruth S. Broughton, Chicago.—Miss Broughton will be a soloist at the spring musicale of the Allied Arts Club, the Woman's Society and the Woman's Federation of the First Congregational Church of Oak Park on the afternoon of May 2. Her offerings will consist of the following: "Gagliarda," Schmidt; Prelude (D minor), Clerambault; "Musette en Rondeau," Rameau; Sonata, Scarlatti; Fugue (G minor), Frescobaldi; Prelude and Fugue in D minor, Bach; Toccata, Gigout; Song without Words, Bonnet; Scherzo, Rousseau; Finale in B flat, Franck.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—Mr. Mead of the Miami University faculty played the half-hour recital at Christ Church, Cincinnati, March 24, presenting the following program: "A Lenten Supplication," Dittrich; Prelude and Fugue in A minor, Bach; Arabesque, McKinley; Gavotte, Martini-Guilman; First Movement, Sixth Symphony, Widor.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—Recent programs at Sweet Briar College by Mr. Martin have included the following: Sonata, "The Ninety-fourth Psalm," Reubke; Chorale, "Gedankenvoll ich wandere," Grieg; "Lamentation," Guilman; "The Tumult in the Praetorium," de Maleingreau; "Thou Art the Rock," Mulet; Prelude, "Iam Sol Recedit Igneus," Bruce Simonds; "Vesper Prayer," Diggle; Fantasia-Improptu, Candlyn; Finale, Ernest Douglas.

Henry F. Seibert, New York City.—In a recital at Holy Trinity Lutheran Church Sunday afternoon, May 7, at 4 o'clock, Mr. Seibert will present these offerings: Intermezzo and "Fuga Cromatica" (Sonata in A minor), Rheinberger; "Carillon," DeLamarter; "Lamb of God, Our Saviour," Bach; "If Thou but Suffer God to Guide Thee," Bach; Cantabile, Franck; "Peece Heroique," Franck; "Hosannah!" Dubois; "Benediction Nuptiale," Dubois;

Fantasia and Fugue in G minor, Bach. The recital is arranged under the auspices of the relief committee of the American Guild of Organists.

In a recital at the New York Institute for the Education of the Blind April 21 Mr. Seibert played: "Hosannah!" Dubois; "Carillon," DeLamarter; Concert Scherzo in F, Mansfield; Largo, Handel; Intermezzo and "Fuga Cromatica" (Sonata in A minor), Rheinberger; Chorale Prelude, "O Sacred Head," Bach; Fantasia and Fugue in G minor, Bach; "Marche Champetre," Boey; "Echo Bells," Brewer; First Pedal Study, Yon.

Elliot Baldwin Hunt, Tarrytown, N. Y.—Mr. Hunt played his Easter recital at Asbury Methodist Church the evening of April 16. This was the sixth of his recitals this season. The attendance has been growing from month to month. The program was as follows: Fugue in G minor, Bach; Spring Song, Mendelssohn; "The Chimes of Dunkerque," Carter; "Evening Star" (from "Tannhäuser"), Wagner; "Marche Slav," Tschalkowsky.

Miss Isa McIlwraith, New York City.—Miss McIlwraith is giving a series of community recitals on Tuesday evenings from April 11 to May 2 in Plymouth Church, Brooklyn. Among her programs are these: April 18—"Ave Maris Stella" (Finale), Dupre; Londonderry Air; "Carillon," Sowerby; Berceuse from "Joceelyn," Godard; "L'Arlequin," Nevin; Two Preludes on Tunes from the English and Scottish Psalters, Wood; "Hallelujah Chorus," from "The Messiah," Handel.

April 25—"Florentine Chimes," from "Harmonies of Florence," Bingham; "Rhosymedre," Prelude on a Welsh Hymn-tune, Vaughan Williams; Two Chorale Improvisations, Karg-Elert; "Consolation," Mendelssohn; Two Movements from "Suite Gothique," Boellmann; "Will-o'-the-Wisp," Nevin; "Marche Pontificale," Gounod.

May 2—Prelude in C minor, Chopin; "The Swan," Saint-Saens; Prelude and Fugue in G, Bach; "Ave Maria," Schubert; "Divertissement," Vierne; "Dreams," Wagner; Andante Cantabile from String Quartet, Tschalkowsky; Largo from "Xerxes," Handel.

Claude L. Murphree, Gainesville, Fla.—In his Easter afternoon recital at the University of Florida Mr. Murphree played: "Paeon of Easter," Carl F. Mueller; "Adoration," Mauro-Cottone; Intermezzo ("Storm King" Symphony), Dickinson; "Dreams," McAmis; "An Easter Spring Song" (dedicated to Claude Murphree), Edmundson; "Easter Morning," Baumgartner; "Christ Triumphant," Yon; Prelude to "The Blessed Damozel," Debussy; "The Cuckoo," Arensky; "A Dream Mood," Nevin; "Easter Morning on Mount Rubidoux," Gaul.

A piano and organ program was presented April 9, with Ruth Dobbins presiding at the piano and Mr. Murphree at the organ. Their selections included: "Song of Exultation," Diggle; Symphonic Piece for Organ and Piano, Clokey; "To the Setting Sun" and "Bells Through the Trees," Garth Edmundson; "Concerto Gregoriano," Yon; Chorale Fantasia, Diggle.

Dr. Charles Hopkins, Urbana, Ill.—Dr. Hopkins, who played the University of Illinois recital April 9, made use of these works: Concerto 4, Bach; Prelude and Fugue in A major, Bach; Chorale Prelude, "Schmücke Dich, O liebe Seele," Bach; Fugue on the Name B-A-C-H (No. 6), Schumann; Sonata on the Ninety-fourth Psalm, Reubke.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave his annual Holy Week program at the South Congregational Church on the afternoon of April 12, playing the following selections: Chorale Preludes, "Bide with Us, O Saviour Dear" and "By the Waters of Babylon," Bach; Chorale Prelude and Fugue, "O Sadness, O Sorrow of Heart," Brahms; Prelude to "Lohengrin," Prelude to "Parsifal" (Act 1), Prelude to "Parsifal" (Act 3) and Good Friday Music ("Parsifal"), Wagner.

Marjorie E. Lyle, Lincoln, Neb.—Miss Lyle was presented by Mrs. Edith Burlingim Ross in a recital under the auspices of the University of Nebraska school of music at the First Baptist Church March 28. The program included: "Variations de Concert," Bonnet; "Sœur Monique," Couperin-Guilman; Fantasy and Fugue

in G minor, Bach; "Sportive Fauns," d'Antaffy; Canon in B minor, Schumann; Reverie, Debussy-Cellier; "In Springtime," Kinder; "Ride of the Valkyries," Wagner-Lemare.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following music in short recitals before the evening service at the Church of the Pilgrims:

April 2—Prelude, Chorale and Fugue from Suite, Op. 20, Otto Olsson; "Pas-siontide," Op. 145, Reger.

April 9—Pastorale ("Suite de Morceaux"), Tournemire; "Les Rameaux" ("Poemes Evangeliques"), Jean Lang-lais.

April 16—"Eastertide," Op. 145, Reger; "An Easter Spring Song," Garth Edmundson; Toccata on "He Is Risen," Candlyn.

April 23—Madrigal, Sowerby; "A Sylvan Idyll," Nevin; "Celestia," Bainbridge Crist.

April 30—Andantino and Finale in B flat, Wolstenholme; Chorale Fantasia on "Hanover," Steward.

Ray Berry, Sioux Falls, S. D.—In his "cathedral echoes" recitals broadcast from station KSOO Mr. Berry has played the following:

March 12—Third Sonata, Guilman; "The Sun's Evensong" ("Seven Pastels" Suite), Karg-Elert; "Ronde des Princesses" ("L'Oiseau de Feu"), Stravinsky.

March 19—Prelude, Purcell; Chorale, "Ach Herr, mich armen Sünder," Kuhnau; "Poeme," Fibich; "En Bateau," Debussy; "Peece Heroique" (request), Franck.

March 26—"Dedicace," Bonnet; "Clair de Lune," Bonnet; Prelude to "La Damselle Bleue," Debussy; "La Fille aux Cheveux de Lin," Debussy; "Caprice Heroique," Bonnet.

Eugene Gordon, Washington, D. C.—Mr. Gordon played the following program in a recital at St. Peter's Church March 27: "Suite Gothique," Boellmann; Chorale Prelude, "In Thee Is Gladness," Bach; Scherzo, Weaver; Serenade, Lemare; Andante Cantabile, Tschalkowsky; Toccata, de Mereaue; Scherzo from Fifth Sonata, Guilman; "Eventide," Fairclough; Concert Variations, Bonnet.

Fred Faassen, Zion, Ill.—Among the programs broadcast by Mr. Faassen from Shiloh Tabernacle in April have been these:

April 2—"Hymnus," Cole; "Adoratio et Vox Angelica," Dubois; Postlude in C, Read; "One Fleeting Hour," Lee; Reverie, Rogers; Prayer from Gothic Suite, Boellmann.

April 9—"Palm Branches," Faure; Aria, Bach; "In the Garden," Goodwin; "Lamentation," Guilman.

April 16—"Procession to Calvary," from "Crucifixion," Stainer; "Resurrection Morn," Johnston; "Easter Morning," Baumgartner; "Angels' Serenade," Braga.

Frank H. Mather, Perth Amboy, N. J.—In an Easter recital April 19 at St. Peter's Church Mr. Mather played these compositions: "The Little Bells of Our Lady of Lourdes" and "Vesper Processional," Gaul; Cradle Song, Sheldon; "Hymn of Glory," Yon; Meditation-Elegy, from First Suite, Borowski; "Sunset" and "Thanksgiving," from Pastoral Suite, Demarest; "Walther's Prize Song," Wagner; "Adoratio et Vox Angelica," Dubois; Toccata, Mailly.

Laurence V. Dilsner, Cranford, N. J.—In a recital at the First Presbyterian Church Feb. 24 Mr. Dilsner played: Toccata in D minor, Bach; Vorspiel to "Lohengrin," Wagner; Largo ("New World" Symphony), Dvorak; "Will-o'-the-Wisp," Nevin; "At Evening," Kinder; Sortie in D minor, Rogers; "Eventide," Fairclough; "The Thrush," Kinder; Londonderry Air, arranged by Lemare; Sonata No. 3, Guilman.

Russell H. Miles, Urbana, Ill.—Professor Miles played the following program at the University of Illinois March 26: Prelude and Fugue in F minor, Handel; "Ave Maria," Bossi; "Prologus Tragicus," Karg-Elert; Fantasia, Dubois; Spring Song, Hollins; Venetian Serenade, Berwald; Oriental Sketch, Bird; Largo, Dvorak.

Nancy Helen Webster, Columbus, Ohio.—Miss Webster was presented in a recital by Frederick C. Mayer at the King Avenue M. E. Church April 9. She played: Chorale Prelude, "Sleepers, Wake," Bach;

"Harmonies du Soir," Karg-Elert; Gavotte, Martini; Fantasia and Fugue in G minor, Bach; Grave and Fugue-Finale, Sonata, "The Ninety-fourth Psalm," Reubke; "Lament," McKinley; Scherzo and Finale from Sixth Symphony, Vierne.

Frederic T. Egner, London, Ont.—Dr. Egner's offerings at his nineteenth twilight recital in Cronyn Memorial Anglican Church on the afternoon of April 1 were the following: Overture to "Egmont," Beethoven; Allegretto, Wolstenholme; "Extase," Ganne; "Orlaine" (Gavotte), Vincent; "Walther's Prize Song" ("Die Meistersinger"), Wagner; "Praeludium," Jarnefelt; Sonata, "The Ninety-fourth Psalm" (complete), Reubke.

Marcus Naylor, Warren, Pa.—Mr. Naylor brought his series of short recitals before the evening service at the First Presbyterian Church to a close with these offerings in the spring:

March 19—Fantasia and Fugue in C minor, Bach; "Priore" and Toccata from "Suite Gothique," Boellmann; Minuet from "Berenice," Handel; "Rakoczy March," from "Faust," Berlioz.

March 26—"Credo" (The "Giant" Fugue), Bach; Andante Cantabile from Fifth Symphony, Tschalkowsky; "The Answer," Wolstenholme; Toccata, "Thou Art the Rock," Mulet.

April 2—Tone Poem, "Finlandia," Si-bellius; Finale to Act 2, "Madame Butterfly," Puccini; Allegretto, deBoeck; Prelude in C sharp minor, Rachmaninoff.

April 9—"Fiat Lux," Dubois; "Moonlight" Sonata (first movement), Beethoven; Toccata, deMereaue; Toccata from Fifth Symphony, Widor.

Charles R. Cronham, Newark, N. J.—Mr. Cronham gave a recital at the Old First Church the afternoon of April 8, playing: "Variations de Concert," Bonnet; Nocturne, Ferrata; "Ronde Francaise," Boellmann; "In Fairyland," Stoughton; Prelude to Act 1, "Lohengrin," Wagner; "Night of Spring," Cronham; Symphony No. 5 in E minor (fourth movement), Dvorak.

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Good Meals of Past All Over the World Recalled by Mr. Eddy

By CLARENCE EDDY

Tenth Article.

Some time ago I was asked to tell about the famous restaurants I have visited at home and abroad.

I remember particularly in Paris the Café de Paris, located near the Grand Opera House. It was always a scene of brightness and gaiety, and with this as a background to the excellent food and wines served, was a favorite rendezvous for notables from all parts of the world, and particularly Americans.

Situated also on the right bank, on the Boulevard Montmartre, was Marguery's, noted for its sole with its wonderful sauce.

The Tour d'Argent, a restaurant in the Latin quarter, on the left bank, and one which I frequently visited, was famous for its roast duck. One Sunday I went to hear Widor play at San Sulpice. After the service we made our way to Foyot's, also in the Latin quarter, where we were served some very good huîtres rouges (red oysters) from the North Sea and a bottle of Chablis (white wine).

In Milan most satisfying to me was the Arcade restaurant, where they served Italian dishes, notably spaghetti with its various sauces. A sauce which was new to me then and which I especially enjoyed was their saffron sauce.

While in Vienna I patronized the restaurant near the Opera House and conferred my hearty approval on its Pilsener beer and Wiener schnitzel.

The most noted restaurant I visited in Germany was in Munich. It was owned by the Pschorr Brewing Company. All of the finest German dishes could be had here and the beer was particularly enjoyed by all who frequented this famous restaurant.

The Savoy in London was considered quite the place to dine, as was also a restaurant near the Piccadilly, the name of which I do not recall.

When I was in Liverpool W. T. Best and I dined at the Northern Hotel. Here for the first time in my life I tasted and enjoyed Southdown mutton. The Southdown mutton comes from sheep that pasture on the rich meadow grass of Southdown and this, combined with the salt sea air, gives the meat a unique and delectable flavor. I might say here that shortly after this visit with Best he was called upon to dedicate the large Hill organ in the Town Hall at Sydney, Australia. He characterized this organ as "the Mag-netherian for the Kangaroos." It was Mr. Best's intention to return to England from Australia via the United States, where he planned to give a series of recitals, but his poor health prevented carrying out this plan.

In New York in the old days there were a number of restaurants where food was prepared and served with artistry, and where the epicure could satisfy his palate. Notable among these restaurants did I enjoy the conviviality of old Delmonico's, which was first located downtown near Twelfth street and afterwards moved to Broadway and Forty-third.

Another favorite rendezvous was the old Waldorf-Astoria, where Oscar presided as chef.

Rector's, in Broadway near Times Square, was essentially an oyster house. They were famous for their broiled oysters. Various kinds of wines were served here, but champagne was the favorite.

I knew Mr. Rector and his son very well. His son established a restaurant

in Chicago near the Boston Oyster House on Madison street which was conducted on the same plan as the original Rector's in New York and was patronized by all who enjoyed sea foods. Another restaurant similar to Rector's was Churchill's, farther up on Broadway. Luckow's, a German restaurant, was on Fourteenth street, opposite the old Steinway Hall. One of the popular courses enjoyed there was boiled beef with horseradish sauce, and for those who were epicures of German dishes they served hasenpfeffer, which was imported from Germany.

An outstanding virtue of the famous old restaurants was the absence of music with their meals. I never did approve or enjoy "eating music."

When I first came to Chicago Kinsey's, located on Adams street near Clark, was considered the leading restaurant. Here we could always be assured of the delicacies of the season because Mr. Kinsey, whom I knew very well, knew where to get them.

Later the Congress Hotel opened its doors and here, too, was upheld the artistry of cooking. I recall a dinner given at the Congress by Samuel Kayser at which I was guest of honor. As a special compliment to me he had ordered a "rack of doe" which the hotel chef prepared for us. It was one of the finest delicacies I ever enjoyed. Samuel Kayser was a teacher of dramatic art and director of the Auditorium Conservatory of Music, where Frederick Grant Gleason was one of the staff, a teacher of theory.

Two other eating-places of note were the Boston Oyster House, famous for its oysters and other sea foods, and the old Bismarck Hotel on Randolph.

New Orleans is noted for its many good restaurants. Probably the one most frequented was Madame Begue's, where was served a most unusual breakfast. The meal began at 11 a. m. and lasted until 3 p. m. There was one long table and everything was cooked in sight of the patron. There were many courses of delectable food and wine was served without charge throughout the meal. We started with soup, then fish, chicken, several kinds of vegetables, salad, dessert and black coffee. Another place in New Orleans was San Antoine, famous for its canvas-back duck, pompano and red snapper.

On the coast, the old Palace Hotel in San Francisco was the most noted place to eat. Then there was Louis' on Market street near Montgomery, where I enjoyed the cutlet de veau done in oil, Tagliarini and claret. Among the smaller restaurants of note in the city were Solari's and Franck's. The outstanding feature of Franck's was a remarkably fine table-d'hôte. On one occasion I was a guest here of Leopold Godowsky.

SOUTHERN CALIFORNIA NEWS

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 11.—The April meeting of the Southern California chapter of the American Guild of Organists was held at St. James' Episcopal Church, with Dean Ernest B. Ballard presiding. Clarence Mader gave a splendid performance of three new compositions by local composers—a stirring Allegro by Ernest Douglas, a fine Bell Prelude by J. W. Clokey and the recently published "Will-o'-the-Wisp" of Roland Diggle.

Mr. Clokey read an interesting paper on the findings of his church music class in regard to anthems for general use suitable for the average church choir. When one realizes the amount of music the class went through the result of not more than fifty anthems is depressing. Alexander Schreiner spoke on hymn playing and Dudley Warner Fitch on modulation. Mr. Ballard finished the evening with three service pieces that served to show the organ to excellent advantage.

Ernest Douglas has been giving a series of Lenten recitals at St. Matthias' Church on Sundays at 8:15. The programs have been well chosen, and while the organ is not large, it is effective and the recitals were well attended.

The University of Redlands chorus under the direction of W. R. Olds gave a splendid performance of Mendelssohn's "Hymn of Praise" on Easter day. Arthur W. Poister at the organ and Theresa Schermerhorn at the piano were a tower of strength at all times.

Bach's "Passion According to St. Matthew" was given by the choir of the First Congregational Church under the direction of John Smallman April 15. The first part began at 4:30 p. m. and part 2 at 7:30. The chorus and soloists did nobly in this difficult work, and while one could not help but miss the orchestra, Clarence Kellogg at the organ and Hilten Burton at the piano made a good job of the accompaniment.

Diggle Anthem for Rector's Jubilee.

Special music arranged by Dr. Roland Diggle marked the observance at St. John's Episcopal Church, Los Angeles, on April 2 of the twentieth anniversary of the Rev. George Davidson, D. D., as rector. A feature was the singing of a new anthem, written for the celebration by Dr. Diggle—"It Is a Good Thing to Give Thanks." The organ numbers of the day's services included: Anniversary Prelude, Demarest; "Jesu, Joy of Man's Desiring," Bach; "Hymn of Victory," Diggle; Toccata in F, Widor; "Song of Exultation," Diggle; Nocturne, Garth Edmundson; "Nachtstück," Schumann.

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NOTES FROM PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., April 20.—A proposal to merge St. Luke and Epiphany with Holy Trinity is now being considered by the officials of both churches, whose services are quite similar in character. Harry A. Matthews holds the post at the former and Ralph Kinder at the latter church. About one year ago negotiations for the merger of Holy Trinity and St. James' failed to materialize.

There is no doubt about it. Stainer's "Crucifixion" and Maunder's "Olivet to Calvary" are quite equal in their popularity, judging from the number of performances by various choirs and even the large department stores.

The first performance of Ward-Stephens' "The Great Inheritance" was given by St. Mark's choir under the direction of Dr. J. McE. Ward on Easter Sunday evening. Other oratorio selections given during Lent included Handel's "Worthy Is the Lamb" and "He Was Despised," Braun's "Passion," Dubois' "Seven Last Words," "Olivet to Calvary" and the "Crucifixion."

An audience of over 300 attended a concert given by Harry A. Ditzel on the Estey organ in Gaston Presbyterian Church on April 4. The program included two chorale preludes by Bach, Rondo in B flat, by Hollins; Scotch Fantasia, by Macfarlane, and Guil-mant's "Marche Religieuse," each number preceded by explanatory remarks by the artist.

The Carl F. Lauber music award for 1933 was conferred on Roland J. Leich, a student of composition at the Curtis Institute. Honorable mention was given by the judges, Messrs. Matthews, Thunder and Douty, to S. Marguerite Maitland for her suite in seven movements, for orchestra, entitled "The Snow Queen."

Dvorak's "Stabat Mater" was most artistically performed on April 6 at the Second Presbyterian Church by the combined choirs of the church and St. James'. The audience filled the large church. Superb work was done by choirs, orchestra (from Curtis Institute) and organ, Ernest White of St. James' at the console, and Alexander McCurdy, the able conductor.

"The Lamb of God," by Gilchrist, was sung April 9 at the Walnut Street Presbyterian Church under the direction of William S. Thunder. Dr. William W. Gilchrist was a resident of Philadelphia during most of his life, founder and for about forty years conductor of the Mendelssohn Club, a prime mover in the organization of the Philadelphia Orchestra and a composer of distinction.

Rollo Maitland is drawing large audiences at the New Jerusalem Church, where he is giving his series of Saturday afternoon recitals. The annual Bach recital will be given on Thursday evening, May 4.

Robert M. Stults, composer of the song "The Sweetest Story Ever Told," and hundreds of anthems of the popular style, died March 25 in Ridley Park, a suburb of Philadelphia.

Evening Program by Stocke.

Christian H. Stocke gave an "evening of sacred music" at Salem Evangelical Church, St. Louis, on Palm Sunday and his choir sang Sibelius' "Morn of Beauty," the Sanctus from Gounod's "St. Cecilia," Mass and Gounod's "By Babylon's Wave." Mr. Stocke's organ numbers included: Chorale Improvisation on "Nun danket alle Gott," Karg-Elert; "Les Preludes," Liszt-Kraft; "Song of India," Rimsky-Korsakoff, and "Epilogue," Willan.

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Easter in Seattle; Musical Offerings Are of Great Merit

By JOHN McDONALD LYON

Seattle, Wash., April 18.—Holy Week and Easter Sunday were marked by the performance of some music in Seattle churches that was well worth hearing. The great variety of music sung and played appealed to every possible taste. Nearly all the prominent churches augmented the choirs, and choral performances were exceptionally worth while. The high spot of the season was the performance of Verdi's Requiem at St. James' Cathedral by the Seattle A Cappella Choir, under the direction of Einar Lindblom, on Palm Sunday. Dr. F. S. Palmer, organist and choirmaster of the cathedral, played the accompaniment and also played Guilmant's "Marche Funèbre et Chant Seraphique."

Easter Day programs were exceptionally good at St. James' Cathedral, Immaculate Conception and St. Joseph's. The Gregorian choir of men sang its last service at St. Clement's Episcopal Church on Easter, as the choir will be moved to another church after a period of rehearsal until the first of May. Congratulations on their Easter programs must be extended to the First Methodist, University Temple, First Presbyterian, Mount Baker Presbyterian, Ballard First Lutheran, Plymouth Congregational, Immanuel Lutheran and Zion Lutheran churches.

The Western Washington chapter, A. G. O., held its regular meeting at Meve's April 6. Dean Heeremans presided. The most important item of the program was the discussion of console standardization.

Harold Heeremans, organist of the University Temple, played the following program on his four-manual Kimball March 28: Symphony 1, Widor ("Marche Pontificale," Meditation, Intermezzo); Andante from "Grande Piece Symphonique," Franck; Toccata in F, Bach; "Introduction," Willan; "Lied," Vierne; "Carillon," Vierne; Fountain Reverie, Fletcher; "Comes Autumn Time," Sowerby.

John McDonald Lyon has resigned as organist and choirmaster of St. Clement's Episcopal Church, effective April 30. The first Sunday in May Mr. Lyon will begin his duties as organist and choirmaster of the Church of Our Lady of Good Help. The greater part of the late Gregorian choir of men will be moved to the latter church. Located downtown, Our Lady of Good Help is the oldest parish in Seattle. Mr. Lyon will continue as organist and choirmaster of St. Luke's Episcopal Church. An assistant will play the organ and Mr. Lyon will train the choir.

Frederick C. Feringer played the following program on Easter Sunday at the First Presbyterian Church: Fantasia and Fugue in C minor, Bach; "In a Cloister Garden," Lester; "Death and Resurrection," Malling; Sonata 2, Mendelssohn; "Good Friday Spell," Wagner-Westbrook; "Overture Triomphale," Ferrata.

The Western Washington chapter of the Guild sponsored a service at the University Temple April 2, at which two Seattle choirs sang. The organ voluntaries were played by three members of the chapter. The choir of the

University Temple sang Noble's "Souls of the Righteous" (in memory of James Lewis, late sub-dean of the chapter), and the choir of the Fremont Baptist Church sang Sullivan's "O Gladsome Light." The University Temple choir is directed by Harold Heeremans. David J. McNicoll is in charge of the music at the Fremont Baptist. The prelude, offertory and postlude were as follows: Pastoral, Roger-Ducasse (played by Frederick C. Feringer, organist of the First Presbyterian); Chorale Prelude, "Lasst uns erfreuen," Slater (Mrs. Helen L. McNicoll, organist of the First Christian Church); Allegro con spirito, from Sonata 2, Borowski (played by Carl Paige Wood of the University of Washington). The Rev. Geoffrey Stafford, pastor of the church, delivered an address on "Music and Worship."

ACTIVITIES IN MILWAUKEE

By ARTHUR A. GRIEBLING

Milwaukee, Wis., April 19.—The choir of St. Boniface Church, composed of more than 100 singers, presented an unusually fine program March 25. Numbers sung included parts of masses, motets and anthems of a wide variety. The singers are under the baton of John H. Stemper. Organ numbers were played by Thomas H. Stemper, who also accompanied. He played: Toccata and Fugue in D minor, Bach; "Marche Champetre," Boex; Toccata, Gordon Balch Nevin; Concerto, Handel.

St. Paul's Episcopal Church was again the scene of a monthly concert by the choir and Earl P. Morgan, organist. March 26 Mr. Morgan's numbers were: "The Tumult in the Praetorium," de Maleingreau; Communion, Torres; "In Paradise," Dubois; "Chimes of Westminster," Vierne. On April 9 the choir presented Mozart's Requiem as a final presentation this season. St. Paul's choir has been, as usual, very successful in maintaining a high ideal in music, in this way keeping up a tradition which has been a part of St. Paul's since its inception.

On April 2 the young people's choir of Immanuel Presbyterian Church presented "The Crucifixion," by Stainer. On the same date the choir of Faith Lutheran Church, under the direction of Miss Irma Hurke, sang the Dubois cantata "The Seven Last Words of Christ."

The Milwaukee Choral Union, a group of singers from various churches in the American Lutheran Conference, sang Stainer's "Crucifixion" on April 9 at the Church of the Ascension. Miss Alette Jahren directs this group and Miss Viola Goers accompanies it.

Easter Day was again filled with musical programs. Carle Oltz, organist and choirmaster at St. Mark's Episcopal Church, used a communion service by Federlein at the morning service. At Perseverance Presbyterian Church the cantata "Christ Victorious" was given in the evening. At the evening service at Trinity Methodist Church Miss Winifred Price played: "Cristo Trionfante," Yon; "In a Mission Garden," Diggle; Sonata in E minor (first movement), Rogers.

The meeting of the Truette Organists' Club and the recital by Gerald Foster Frazee, scheduled for March, and so announced in THE DIAPASON last month, were at the last minute postponed to a later date, to be announced.

Daniel A. Hirschler



ALTHOUGH THE NINETEENTH annual spring music festival at the College of Emporia, April 9, 10 and 11, involved the importation of less outside talent and the expenditure of less money than ever before, thousands of Kansans and patrons from neighboring states who heard the features pronounced it the finest since the fete was originated nineteen years ago. The success of the festival in the face of these circumstances was due to the directing and organizing genius of Daniel A. Hirschler, dean of the College of Emporia school of music, who has been directing and sponsoring the festivals since their inception. At the conclusion of the festival, William Allen White wrote in the *Emporia Gazette*: "It was a beautiful festival and the beauty of it lay in Dean Hirschler's program building, in his training of the chorus, in his superior musicianship. Anyone can take money and build a spring festival. But to build such a festival as this one has been with so little money has been a triumph for his intelligence, his organizing capacity and his qualities as a musician."

The festival opened Sunday afternoon, April 9, with the presentation of "The Messiah" by the college vespers choir, accompanied by the college symphony orchestra, all under the direction of Dean Hirschler. The same organization of youthful singers, assisted by the symphony orchestra under the direction of W. O. Just, gave what many felt to be the finest performance in its history April 11. The evening's entertainment was divided into four parts, two groups by the a cappella choir, a symphony for orchestra and organ and the presentation of Verdi's "Te Deum" by the choir with orchestral accompaniment. One of the features was the presentation of Guilmant's Symphony No. 1 for organ and orchestra. Dean Hirschler was the soloist.



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Notes from Capital; Musical Offerings Mark Easter Season

By MABEL R. FROST

Washington, D. C., April 20.—It would seem that the chaotic conditions and perversity of the times have driven many to the Source of wisdom and comfort. In spite of exceptionally unfavorable weather, Washington churches were thronged during the Lenten season. Musical services were elaborate and excellent, so that it becomes impossible to give first place to any one musical offering among the numerous meritorious programs presented.

The annual Lenten concert of the A Cappella Choir of the First Congregational Church at the Mayflower Hotel April 3 was a great success. Given under distinguished official and social patronage, the program embraced many new or seldom-heard works, as well as choice numbers from the classics, and was, as always, done with artistic interpretation and finish. Ruby Smith Stahl is director of this choir of sixty voices.

Notable also was the rendition of the Haydn "Passion" by the National Capital Choir of thirty-five singers and double solo quartet at the National Universalist Memorial Church on Good Friday evening. Sung to a capacity audience, most of the choruses in this seldom-heard work were given *mezzo-voce* and each was followed, according to the original scheme, by a short meditation by the pastor, Dr. Frederic Perkins, alternating with Dr. U. G. B. Pierce, pastor of All Souls' Unitarian Church. All was given with lights dimmed and with a solemnity befitting the occasion. Dr. Albert W. Harned is organist and director.

Choruses from this same "Passion" were rendered by a group of singers from the King-Smith studios at St. John's Church, Georgetown, April 12. August King-Smith is organist and director.

Among many Easter and Holy Week cantatas sung the following should be noted:

Choir of the Washington Cathedral, Edgar Priest, organist and choirmaster, Stainer's "Crucifixion."

St. Margaret's choir, Charlotte Klein, F. A. G. O., organist and director, Maunder's "Olivet to Calvary."

Church of the Epiphany choir, Adolf Torovsky, A. A. G. O., organist and choirmaster, Dubois' "Seven Last Words."

Luther Place Memorial Church, Cornelia Long Kinsella, organist, Charles Whitten, director, Shelley's "Death and Life."

National City Christian Church, Robert Ruckman, organist, William E. Braithwaite, director, Dubois' "Seven Last Words."

Hamline M. E. choir, Edith B. Athey, organist, John H. Marville, director, Rogers' "The New Life."

Mount Vernon Place M. E., South, Edith Gottwals, organist, R. Deane Shure, director, Gaul's Passion Music.

Noteworthy mixed programs were given by the Calvary M. E. choirs. Louis Potter, F. A. G. O., organist and director; Sixth Presbyterian choir, Muriel Day, organist and director; Gunton Temple Presbyterian choir, Mrs. John Klein, organist, John Klein, director; First Congregational choir, Paul Delong Gable, organist, Ruby Smith Stahl, director.

The Washington Oratorio Society, organized last January under the auspices of the Institute of Musical Art, will present Haydn's "Creation" May 2 at the Central High School.

Adolf Torovsky is the composer of the music for the new ballet written by William Rodon, to be performed by Lillian Moore, premiere danseuse of the Metropolitan Opera, at Wardman Park Theater the first of May.

The fourth in the series of six concerts sponsored by the Ten O'Clock Club for the relief of needy musicians was given by Robert Ruckman, pianist, and Milton Schwartz, violinist, on April 4. The high standard of work being done by the younger musicians of the

city was again demonstrated in the choice of this serious and exacting program of French and Belgian compositions. The two artists scored a great triumph and were greeted with tumultuous applause.

Claudine Ferguson, organist and director at Holy Comforter Chapel, gave a recital at the close of the vesper service in St. John's Church April 2, using numbers by Mozart, Wagner and Bach.

Richard Tuttle Bell, organist and choirmaster of Christ Church, Georgetown, gave a program of organ music April 2, assisted by Milton Schwartz, violinist.

The choir of the Mount Pleasant Congregational Church, Claude Roberson, organist, and Norton M. Little, chorister, sang the cantata "The Vision of St. John," by C. Whitney Coombs, April 2.

George Cornwell, organist and director at Calvary Church, Georgetown, and also director of the Ten O'Clock Club chorus, presented a program of original compositions at the club April 2. Mr. Cornwell has to his credit a number of shorter works for piano solo, a suite for piano, a ballet and a number of songs, both secular and sacred, and has in preparation an opera entitled "The Vision of Sir Launfal."

Dr. Albert W. Harned concluded his Lenten series of organ recitals at the Universalist National Memorial Church April 12 with a Wagner program.

T. Guy Lucas, organist and choirmaster at St. John's Church, gave his forty-ninth organ recital March 27, making up his program largely from request numbers. His next recital will be on Oct. 30.

Warren Johnson, organist at the Church of the Pilgrims, gave a special Easter program at the evening service, assisted by soloists and junior choir.

Lewis Corning Atwater concluded a series of twenty Sunday afternoon recitals at All Souls' Unitarian Church March 26 with a request program. He was assisted by Charles Trowbridge Tittmann, bass.

Many Requests for Baird's Program.

Andrew J. Baird, A. A. G. O., played the concluding recital of the 1933 season at the Reformed Church in Poughkeepsie, N. Y., March 23 before a large and appreciative group of listeners. The recital, which was his fourth, was an all-request program. From a batch of nearly 100 requests sent in since his last previous recital, Mr. Baird carefully selected and arranged a representative group of ten numbers which ranged from Wagner through Franck and Liszt right up to A. J. Baird himself. The list of offerings was made up as follows: "Pilgrims' Chorus" ("Tannhäuser") and Prelude to "Parsifal," Wagner; Largo, Handel; "The Music Box," Liadoff; Chorale in A minor, Franck; Overture to "Oberon," Weber; "Jagged Peaks in the Starlight," Clokey; Scherzo, Dethier; Improvise, Andrew J. Baird; "Les Preludes," Liszt.

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MRS ELLEN T. WILHITE, organist and choir director of the First Baptist Church, Salisbury, Mo., observed her thirtieth anniversary as organist of the church in March. Mrs. Wilhite was a pupil of the late St. Louis organist, William M. Jenkins, who died March 12, 1932. It was through Mrs. Wilhite's untiring efforts and liberal contribution that an Estey organ was installed in the new Baptist Church in March, 1914.

The March meeting of the Central Missouri A. G. O. chapter was held at Salisbury March 27 with Mrs. Wilhite as hostess. After a short business meeting and a reception at Mrs. Wilhite's home the members had a turkey dinner at the Hotel Morehead. The following program was given in the First Baptist Church, of which Mrs. Wilhite is director and organist: Adagio, Haydn (Mrs. Wilhite); Processional, "Holy, Holy, Holy" (Baptist Church choir); invocation, the Rev. Charles Griswold; choral response, "The Lord's Prayer," Lawrence; anthem, "Praise Ye the Lord, Harris; Gothic Suite, Boellmann (Nesta L. Williams, F. A. G. O.); "Come, Ye Blessed," Scott (Mrs. Ellen Phelps); "The Nightingale," Weekes (girls' glee club of high school); "Passing By," Purcell (boys' glee club of high school, Miss Katherine Stamper, director); Fantasy for Organ and Piano, Demarest (Dean Claude L. Fichthorn, A. A. G. O., and Mrs. Fichthorn); "The Lord Is My Light," Adams, and "Crossing the Bar," Shepard (men's chorus); Choral Prelude, "Adorn Thyself, O My Soul," Bach; Andantino, Franck; "Preghiera," Ravanello; "Procession Indienne" (dedicated to Dr. Quarles), Kroeger (Dr. James T. Quarles, A. A. G. O.); anthem, "The Lord Is My Shepherd," Baines; Choral Benediction.

Hymn Society to Dr. Carl.

The Hymn Society has adopted resolutions congratulating Dr. William C. Carl on his jubilee at the First Presbyterian Church of New York City and the following letter was sent him:

My dear Dr. Carl: The Hymn Society extends to you most hearty congratulations on the occasion of your fortieth anniversary as organist of the First Presbyterian Church. Your distinguished work, not only as organist of the First Church but as director of the Guilman Organ School, has added immeasurably to the betterment of church music throughout the country, and the Hymn Society is highly honored to have in its membership one who has advanced so materially the aims of the society.

Yours sincerely,
EMILY S. PERKINS,
Corresponding Secretary.

Dr. Spencer's Orchestra Plays.

Under the baton of Dr. James H. Spencer the Adrian College Community Little Symphony Orchestra gave its second concert at Downs Hall, Adrian, Mich., April 4. The orchestral offerings included such works as Haydn's "Symphonic Militaire" and Gounod's "Mirella" Overture. As a prelude Dr. Spencer played the Air from the Suite in D of Bach in memory of Homer Hubbard.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., April 17.—The monthly meeting of the Guild was held at St. Luke's Episcopal Church Sunday afternoon, April 2, with Harold Mueller, F. A. G. O., as chairman. Richard Purvis, the youthful and brilliant organist of the First Baptist Church of Oakland, played three movements from Bach trio-sonatas, and the Psalm and Gloria from Dupre's Antiphon. Mr. Mueller played Tournemire's Thirty-Fifth Suite.

The long-promised joint recital by Claire McClure and Richard Purvis was held at the First Baptist Church of Oakland April 11. Miss McClure played the Concerto in D minor (after Vivaldi), three chorale preludes, and the Fugue a la Gigue. Miss Miriam Sellander, soprano, sang several numbers from the "St. Matthew Passion" and "Praise the Lord," from Cantata 28. Mr. Purvis played three movements from trio-sonatas and the Fantasie and Fugue in G minor. At a recent recital in the Chapel of the Chimes Mr. Purvis and Rachel Elder Ward played the following piano and organ numbers: Intermezzo, Clokey, and "The Swan," Saint-Saens.

Construction is going ahead on Grace Cathedral. For the present it is planned to complete the transept and half the nave. The Easter services were held in the semi-completed portion and it is estimated that over 1,800 people were at the morning service. The donor of the original organ has provided funds for an adequate organ for the new building. One might think that a convention of organ builders were being held in San Francisco, judging from the number of representatives who are on hand awaiting the final decision of the committee.

It is hoped to hold a Guild service in the Chapel of Grace of the Cathedral May 7, to be preceded by a recital of original compositions by Sidney Lewis, organist of the cathedral.

Many an organist can sigh with relief now that Easter is over. Quite a number of cantatas were used by choirs around the bay. Dubois' "Seven Last Words," Maunder's "Olivet to Calvary" and Stainer's "Crucifixion" proved the most popular. The first was presented by the First Presbyterian of Oakland under the direction of Walter B. Kennedy; the second was sung at the First Baptist of San Francisco with Alfred Chaplin-Bayley at the organ; also at St. Paul's Episcopal of Oakland under the direction of Connell K. Carruth. As has been a custom for a number of years the "Crucifixion" was sung at Trinity Episcopal Church, San Francisco, under the direction of Benjamin S. Moore; also at Grace United Church under the direction of Charles T. Ferry. Manney's "Resurrection" was presented by the choir of Grace Cathedral and at Brooklyn Presbyterian, Oakland, with James Gould at the organ. At the Good Samaritan Church of San Francisco a Communion Service in E written by the veteran composer and organist of the church, Henry Bickford Pasmore, was sung.

Children's Crusade in Chicago.

The Apollo Musical Club of Chicago will give a festival performance of "The Children's Crusade," by Pierne, at Orchestra Hall, Chicago, May 19, under the baton of Edgar Nelson. A choir of 500 children from the junior high schools will take part and the Little Symphony Orchestra, conducted by George Dasch, will play.

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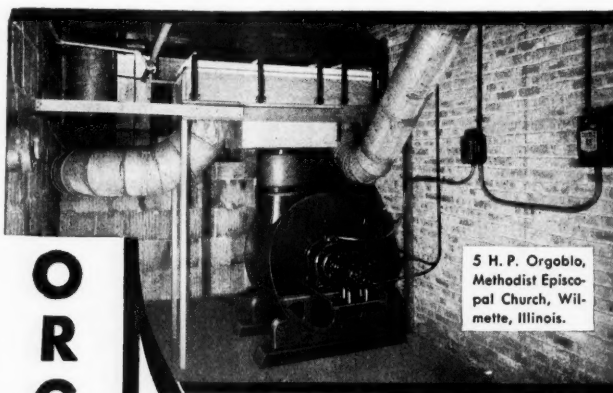
Northwestern University has announced the names of special lecturers who will assist in the special five-day review course in church music to be offered on the Evanston, Ill., campus, July 24 to 29. Dr. George L. Tenney, director of the united choirs of the New First Congregational Church, Chicago, will be present each day and will lead in discussion of "music materials for junior, senior and combined choirs." Famed as the director of dramatized oratorio, he will also hold two classes on "the church pageant." A choir program for the small Protestant church will not only be discussed, but rehearsals of junior choirs will be demonstrated by Miss Dorothy Congdon, director of music at the Englewood Presbyterian Church, Chicago. J. Victor Bergquist of Minneapolis is to conduct one of the daily "open forums" on problems relating to music administration in the church. Professor Horace Whitehouse, A. A. G. O., head of the organ department at Northwestern University, will conduct daily classes in service playing, and will also appear in an organ program of "service music" at Thorne Hall.

With the rapid development of voice classes in connection with the church

music program has come a demand for instruction in this field. Daniel Clipping, who has so long pioneered in this work in the Middle West, will instruct daily classes in the fundamentals of class voice pedagogy, with application to choral problems. In a not unrelated connection Noble Cain, director of the Chicago A Cappella Choir, will share his knowledge of materials and organization with members of the institute.

The week's work has been scheduled principally for the morning hours, with alternating early afternoon "round-table" discussions. This will enable visitors to participate in the attractions of the Century of Progress International Exposition, and will also fit in with the plans of those organists who are coming to Chicago for the N. A. O. convention which takes place the succeeding week.

There is to be no tuition charged for the course other than the nominal registration fee, and specially selected living quarters on the campus will enable all who care to do so to keep their expenses at a minimum. A special bulletin may be had by addressing Professor O. S. Beltz, department of church and choral music, Northwestern University, Evanston, Ill. The regular six weeks' summer term, with instruction available in all university departments, will open June 19.



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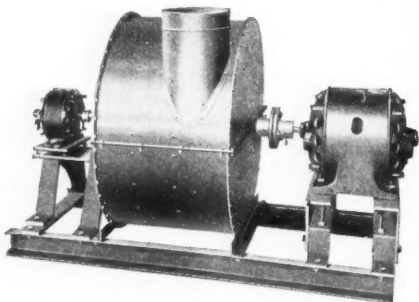
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Mrs. F. William Cox



MRS. F. WILLIAM COX, whose work at the Second Presbyterian Church of Bridgeton, N. J., has attracted favorable attention for some time, is taking part in a novel series of special evening services entitled "musical tours." The second of these was presented March 12 and was devoted to Germany. Mrs. Cox at the organ and Dr. Howard C. Henderson, director, with the choir of twenty volunteers who have been doing excellent work, were assisted by Mrs. Kate Ashman Schneider, soprano; Mrs. Carolyn Wheat, contralto, and Kenneth Creswell, violinist. The organ selections included: Festival Prelude on "Ein Feste Burg," Faulkes; Toccata and Fugue in D minor, Bach; Cradle Song, Brahms; Menuet in D. Mozart; Sixth Sonata, Mendelssohn, and "Air a la Bourree," Handel. The choir sang Mendelssohn's "How Lovely Are the Messengers" and "How Long Wilt Thou Forget Me," by Pfleger.

"St. Matthew Passion" at St. Paul.

Under the direction of R. Buchanan Morton, the choir of the large House of Hope Presbyterian Church of St. Paul sang Bach's "The Passion of Our Lord According to St. Matthew" on Tuesday evening, April 11. Comments from the visiting organists, choirmasters and singers and the apparent appreciation of several hundred who heard the oratorio gave evidence that the work was done in a beautifully worshipful manner, with especially lovely effects in the chorales.

Edward Champion Hall's three choirs at the First Methodist Church of Olympia, Wash., gave the monthly festival Sunday evening, March 19. A feature of the service was a candle-light service, "The Uplifted Cross," in which four girls in vestments lighted a hundred candles while the organ was played softly. Anthems, solos and duets marked the program and as an organ prelude Mr. Hall played: "Thou Art My Rock," Mueller; Volga Boatmen's Song, Nevin; Paraphrase on "I Need Thee Every Hour," Miller, and Sonata in A minor, Rheinberger.

Elliot B. Hunt of Ossining, N. Y., organist of Asbury M. E. Church at Tarrytown, has been designated as official organist for the Westchester County American Legion Memorial Day service at the County Center in White Plains again this year and will play the large four-manual Aeolian organ.

EX-CHOIR BOYS ARE HEARD SOUTH BEND LENTEN MUSIC

Former Singers of St. Thomas' Church, New York, at Service.

Former choir boys, several of whom had not sung in the chancel for more than ten years, provided the music April 9 at the 8 o'clock Holy Communion service in St. Thomas' Episcopal Church, Fifth avenue and Fifty-third street, New York. They comprised the recently organized glee club of the parish Choristers' Association and hope to give concerts, the proceeds of which will aid the church choir school. Dr. T. Tertius Noble, organist of St. Thomas', addressed the group at a breakfast in the Beverly after the service.

Thomas Doig of Cranford, N. J., was senior member of the choir, having been with the first boys' choir organized in St. Thomas' thirty-three years ago. Andrew Tietjen, assistant organist and also a former chorister of the parish, coached the club.

Work of Van Dusen's Elgin Choir.

Frank Van Dusen, organist and director at the First Baptist Church, Elgin, Ill., presented his choir in DuBois' "Seven Last Words" on Good Friday night, with Edward Eigenschenk at the organ. Mr. Van Dusen's choir has a membership of forty-five voices and is one of the strong church choirs of the Middle West. The standard maintained has attracted many of Elgin's finest singers. The choir is unusual in the number of members with well-trained voices. These singers are used as soloists and are organized into two mixed quartets and a ladies' sextet. At the Easter morning service the junior choir of thirty voices joined with the adult choir in a special program. At the Easter evening service the adult choir presented a pageant written by Mrs. C. W. Dolby of Elgin, whose plays and pageants are receiving favorable consideration.

English Builder Dies at Age of 95.

The death of John Rayson, organ builder of Ipswich, England, occurred Feb. 19. He was 95 years old and probably was the oldest organ builder in England. Born in Norfolk, he came to Ipswich with his father in 1857 and began business. At this time metal work was beginning to find its way into organ building, so John Rayson served a short apprenticeship with Messrs. Ransom in order to qualify as a civil engineer. He introduced the tubular iron roller-board—a great boon in those days to organ builders. When the pneumatic action came into vogue, Mr. Rayson invented an exhaust pneumatic action and many other forms. He has a family history in Norfolk dating back to the reign of Henry VII.

Ashton Directs Lenten Programs.

Under the direction of George Gas-kill Ashton, organist and choirmaster, the choir of the Woodland Presbyterian Church, Philadelphia, gave the following works during Lent: "The Crucifixion," by Stainer; "Olivet to Calvary," by Maunder; "Stabat Mater," by Rossini; "The Seven Last Words," by Dubois. Easter Day the choir was assisted with orchestral accompaniment by members of the Philadelphia Orchestra.

Death of Mrs. Oswald F. Wendt.

Mrs. Mary L. Wendt, wife of Oswald F. Wendt, and organist at Trinity Lutheran Church, Syracuse, N. Y., died at her home in that city March 23 after an illness of ten days. A native of Albany, Mrs. Wendt had been organist of St. Paul's Lutheran Church in that city for twenty years. She had resided in Syracuse for the last nine years. She was 54 years old.

Groom Presents New Masses at St. Patrick's with Three Choirs.

Willard L. Groom, F. A. G. O., organist and choirmaster of St. Patrick's Church at South Bend, Ind., presented special music of high merit and more than ordinary interest in Lent with the aid of his three choirs, made up of forty boys, fifty adults and sixty academy girls. Masses new to the parish, sung in Lent, included: "Missa Orbis Factor," by Carlo Rossini (1930); "Missa Ave Verum," by Vito Carnevali (1932), and "Missa Aeterna Christi Munera," by Palestrina. Three Sunday nights the chancel choir of men and boys sang polyphonic motets and benediction. On the other Sunday evenings the mixed chorus presented "Gallia" and "By Babylon's Wave," Gounod; "The Seven Last Words," Dubois, and "The Passion," by Gaul. Organ music during Lent was selected from the chorale preludes of Bach, Brahms, Noble and Sowerby.

Community Service by Hewitt.

The motet choir of St. Paul's Methodist Episcopal Church, Newark, N. J., under the direction of Walter N. Hewitt, A. A. G. O., sang a special community vesper service on Palm Sunday afternoon in the First Lutheran Church of Arlington, N. J. The choir rendered Stainer's "Crucifixion" and sang the entire service. St. Paul's chorus, combining the motet choir and fifteen additional voices, gave a choral concert in the Lutheran Church on Thursday evening, April 27, under the auspices of the ladies' aid of the church. The accompanist was Miss Mildred Unfried of the choir.

Stainer's "Crucifixion" was sung Sunday evening, March 26, at the Union Congregational Church of Richmond Hill, New York City, under the direction of William W. Bross, organist and director.

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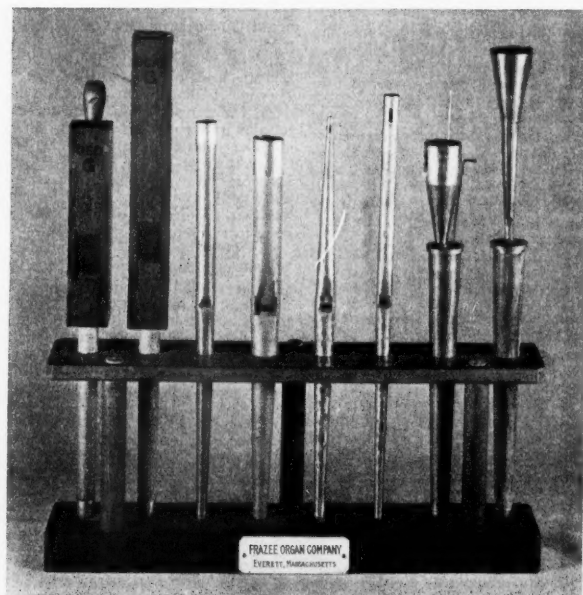
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